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WITH TABLATURE

NOTE-FOR-NOTE
TRANSCRIPTIONS

GUITAR

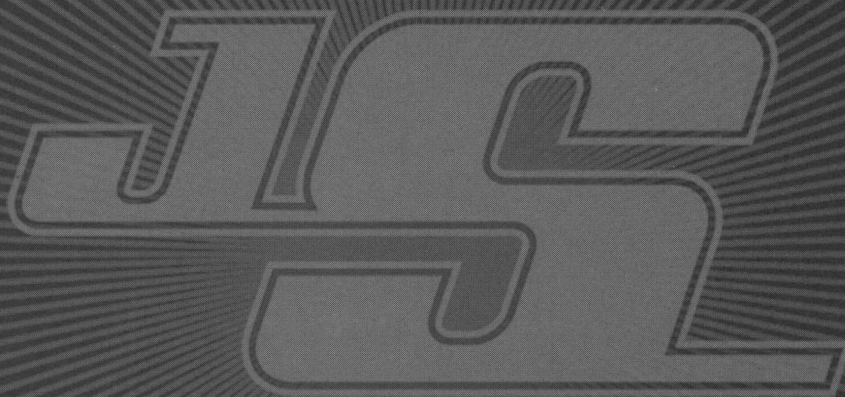
JOE SATRIANI

STRANGE BEAUTIFUL MUSIC



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JOE SATRIANI

The guitar—a symbol as synonymous with rock-and-roll as with sex and drugs. While perhaps not as intriguing as the last two, the guitar has stood the test of time as the solid backbone of an entire musical genre. And attached to that structure is the impeccable Joe Satriani.

Joe Satriani is the guitar. Plain and simple. No one else has ever been able to play with such pizzazz, such fluidity, such timelessness. That's not to say that there aren't others out there who are accomplished—they just can't even come close to achieving the magic that Satriani performs as soon as his fingers mesh with the strings. Since the late '80s, self-taught virtuoso Joe Satriani has been winning over fans and musicians alike with his groundbreaking style and legendary sounds. He has been both artist and teacher, instructing such famous pupils as Metallica's Kirk Hammett, Counting Crow's David Bryson, and jazz fusionist Charlie Hunter. However, Satriani's strength as a player can be seen in his numerous solo recordings, the latest being his *Strange Beautiful Music* (Epic 2002).

Satriani's eighth full-length studio recording, *Strange Beautiful Music*, marks a departure from his last album, the Grammy-nominated *Engines of Creation*. Of his creative process, Satriani says, "I definitely set some parameters when I go to make a new record. I don't just do it blindly. I look at what I've done before and ask, What can I do that I haven't done? Those things are important to me." These seem like enormous shoes to fill for anyone, especially someone who has seemingly done it all—but we are talking about Joe Satriani.

So, Satriani decided to take a new route with his work, employing bassist Matt Bisonette and drummer Jeff Campitelli, and letting the music take on a life of its own. "I wanted them to hear the music early and give them room to move and make up their own parts, sort of like the way a normal rock band would. They had time to listen to my demos, not knowing if things would be replaced or not. They came in, played things around the tracks, and then we decided what we should keep or get rid of." This new creative process resulted in one of the most elaborate recordings Satriani has done to date. The intricacies and the layering of the guitars and bass bring Satriani's famous riff-saturated jams to soaring heights.

Another shift the album takes is its merging of alternate styles. "It's something I've always wanted to do: make a real rock record, but sample all the methods I've used before," Satriani says. "The songs are very specific; they are about my life, my feelings." This emotional side of Satriani is explored in such tracks as the spiritual "Chords of Life" and "You Saved My Life," a stunning piece layered with both feeling and exquisite craft. This sentimental side of Satriani does not in any way imply that he has forgotten how to rock. On "Seven String," he steps up to the plate established by the newer trend in rock and tackles the instrument favored by his nu-metal counterparts. And he is joined by fellow legend Robert Fripp on his homage to Santo and Johnny's classic, "Sleepwalk."

Satriani has enjoyed a long and distinguished career since he first picked up a guitar at age 14. He has been around the world several times on tours of his own, on tours with Mick Jagger and Deep Purple, and with his hugely successful G3 summer tours with fellow guitar legends Steve Vai, Eric Johnson, and Kenny Wayne Shepherd. As is his yearly tradition, Satriani inaugurated the current season for the Oakland A's baseball team by playing the national anthem at the opening game. Satriani has been known as the San Francisco sports team hero by also playing the national anthem for the 49ers and the Giants. Yet even with his seemingly endless performing and recording schedules, Satriani is still going strong—not only with his current release, *Strange Beautiful Music*, but also with his critically acclaimed DVD, *Live in San Francisco*, which has recently been certified gold.

Strange Beautiful Music marks yet another turning point in the enduring career that Satriani has been blessed with. "I'm just happy that I've been able to make a living and, I hope, a contribution, doing what I love most—playing my guitar," Satriani says of a career that is forging ahead into its second decade, "I'd like nothing more than to be able to keep doing this for years to come." Well, if his latest in a string of many accomplishments is any indication of the longevity of his career, Joe Satriani has nothing to worry about.

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ORIENTAL MELODY

Drop D tuning:
(low to high) D-A-D-G-B-E

A

Moderately slow ♩ = 100

3rd time, Band enters

N.C.(D5)

Rhy. Fig. 1

*Gtr. 1 (semi-clean)

mf
let ring throughout

T
B

15 15 17 17 0 17 0 0 11 9 11 9 11 9 0 X X X X

*Two gtrs. arr. for one.

1., 2., 3.

3 5 5 6 5 5 5 3 5 0 0 9 10 10 5 5 0 5 X

End Rhy. Fig. 1

4.

B

Gtr. 1 tacet

N.C.(D5)

Gtr. 2 (dist.)

mf
*w/ delay

9 10 10 5 3 5 5 5 5 3 0 3 5

*Two delays set for single repeat at ♩ (approx. 450 ms.)
and ♩ (approx. 1200 ms.), respectively.

(5) 3 0 0 0 3 5 5 5 5 3 0 0 5 3 5

A.H.
T

(5) 10 (5) 0 X 3 5 5 5 5 3 0 0 3 0 3 5

1/2

(5) 3 (3) 0 0 | 3 5 5 5 5 3 0 0 5 3 5

C

N.C.(D5)

8va

Gtr. 3 (dist.)

mf

17 18 17 18 17 | 15 | 15 17 15 | 14

Gtr. 2

A.H.
T

P.M. P.H.

(5) 10 (5) | 7 8 7 8 7 | 5 | (5) 7 8 | 5 | 4

8va

15 16 14 15 17 17 | 17 20 18 | 17 18 17 | 15

5 6 4 5 7 7 | 7 10 8 (8) 7 | 7 8 7 8 7 | 5

Musical score for guitar 5 (dist.). The staff shows a melodic line with various accidentals and a fretboard diagram below. The fretboard diagram includes fingerings: (15), 14, 15, 14, 15, 16, 14, 15, 17, 17, 20, 20, 20. A "P.S. (delay off)" instruction is present.

D

Bb5
Rhy. Fig. 2

G5

End Rhy. Fig. 2

Musical score for guitar 5 (dist.). The staff shows a melodic line with various accidentals and a fretboard diagram below. The fretboard diagram includes fingerings: 5, 7, 5, 4, 6, X, 5, 6, 4, 5, 7, 7, 10, 12, 12, 12, X, 17.

Musical score for guitar 3 and guitar 4 (dist.). The staff shows a melodic line with various accidentals and a fretboard diagram below. The fretboard diagram includes fingerings: 18, 15, 18, 17, 15, 17, 15, (15), 10, 15, 14, 12, 12, 14, 12, (12), 7.

Musical score for guitar 2. The staff shows a melodic line with various accidentals and a fretboard diagram below. The fretboard diagram includes fingerings: 5, X, 5, X, 4, X, X, 4, 2, 0, 2, 5.

Gtr. 5: w/ Rhy. Fig. 2 (3 times)

Bb5

G5

Bb5

Musical score for guitar 5 (dist.). The staff shows a melodic line with various accidentals and a fretboard diagram below. The fretboard diagram includes fingerings: (10), (7), 13, 13, 15, 10, 12, 15, 13, 15, 12, 10, 12, 18, 18, (10), 17, 15, 15, 15, (15), 14, 12.

G5
8va

Bb5

w/ bar

17 15 (15) 10
14 12 (12) 7

18 18 (18) 17 15
15 15 (15) 14 12

4 X X 2/4 2 0 2/5 X 5 X X 5 X 5/7 X

E

Gtr. 1 : w/ Rhy. Fig. 1 (2 times)
Gtr. 5 tacet
N.C.(D5)

G5
8va

w/ bar

+1/2 +1/2 +1/2 +1/2

17 (17) (17) (17) (17)
14 (14) (14) (14) (14)

** 8va
mf

*Gtr. 6

Gtr. 2
divisi

20 22 (7)

*Synth. arr. for gtr.
**Applies to Gtr. 6 only.

Gtr. 2 tacet
8va

w/ bar

-1 -1

16 (16) (16) (16) 17
13 (13) (13) (13) 14

Gtr. 6 8va

21 19 21 19 21 19 17 19 20 19 (19) 20 19 17 19

To Coda

Gtrs. 3 & 4 tacet
8va-----

Gtr. 6

F

Gtr. 6 tacet
N.C.(Cm)

Gtr. 5: w/ Riff A (7 times)

Gtr. 2

don't pick P.S.

1 1/2

13

(13) 13 (13) (13) 7

Gtr. 6 8va-----

Gtr. 5 Riff A End Riff A

19 20 19

6 3 3 3 6 3 3 3 6 3

Gtr. 2

12 11 12 11 12 11 12 11 12 11 12 8 6 6 6 6 6 4 5 4 4 5 7 6 4

1/2

(4) 5 3 3 (3) 1 3 1 3 1 1 8 8 8 8 1 3 1 3 1 1 10 8 8

G

N.C.(D5)

D.S. al Coda

⊕ Coda

H

(Gtr. 1: w/ Rhy. Fig. 1)

8va

20 22 19 17 19 17 19 20 22 17 19 20 19 (19) 20 19 17 19

Gtr. 1: w/ Rhy. Fig. 1 (1 3/4 times)

8va

19 20 19 20 22 21 19 21 19 21 22

8va

17 19 20 19 (19) 20 19 17 19 19 20 19 20 22

Gtr. 6

8va

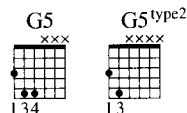
21 19 21 19 21 19 17 19 20 19 (19) 20 19 17 19 19 20 19

Gtr. 1

9 10 10 5 5 5

BELLY DANCER

By Joe Satriani



A

Moderately fast Rock ♩ = 140

Gm

Rhy. Fig. 1

*Gtrs. 1 & 2 (dist.)

*Gtrs. 1 & 2 (dist.)

The musical score for guitar tracks 1 and 2 is written in standard notation on a single staff. The key signature has one flat (B-flat) and the time signature is 4/4. The piece begins with a mezzo-forte (*mf*) dynamic marking. The melody consists of eighth and quarter notes, often grouped in pairs or fours. There are four distinct phrases, each followed by a "P.M. ----|" instruction, indicating a palm mute technique. The first phrase starts on G4, moves up stepwise to Bb4, and then descends. The second phrase starts on A4, moves up to C5, and then descends. The third phrase starts on G4, moves up to Bb4, and then descends. The fourth phrase starts on A4, moves up to C5, and then descends.

TAB

The TAB notation is written below the staff, corresponding to the six strings of the guitar. It uses numbers 0-5 to represent fret positions. The sequence of notes corresponds to the melody in the staff above. The first phrase is played on the 6th string (3rd fret), 5th string (3rd fret), 4th string (3rd fret), 3rd string (5th fret), 2nd string (2nd fret), and 1st string (open). The second phrase is played on the 6th string (3rd fret), 5th string (3rd fret), 4th string (3rd fret), 3rd string (5th fret), 2nd string (2nd fret), and 1st string (open). The third phrase is played on the 6th string (3rd fret), 5th string (3rd fret), 4th string (3rd fret), 3rd string (5th fret), 2nd string (2nd fret), and 1st string (open). The fourth phrase is played on the 6th string (3rd fret), 5th string (3rd fret), 4th string (3rd fret), 3rd string (5th fret), 2nd string (2nd fret), and 1st string (open).

*Composite arrangement

*Composite arrangement

Musical score for "The Wind" by The Beatles, featuring guitar and bass parts. The guitar part is in G major, with a key signature of one sharp (F#). The bass part is in G major, with a key signature of one sharp (F#). The guitar part includes a solo section with a key signature change to B-flat major (two flats). The bass part includes a solo section with a key signature change to B-flat major (two flats). The guitar part includes a solo section with a key signature change to B-flat major (two flats). The bass part includes a solo section with a key signature change to B-flat major (two flats).

The second system of musical notation continues the piece. It begins with a treble clef and a key signature of two flats (Bb and Eb). The melody starts with a half note G4, followed by a half note F4, and then a half note E4. A slur covers the next two measures, which contain a half note D4 and a half note C4. This is followed by a half note Bb3 and a half note A3. A slur covers the next two measures, which contain a half note G3 and a half note F3. The system ends with a half note E3. The bass line consists of a series of eighth notes: G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A

B

♂ Gtrs. 1 & 2: w/ Rhy. Fig. 1
2nd time, Gtr. 4 tacet

Gm

Fsus2

Cm

Bb_{sus2}

Gtr. 3 (dist.)
 **8va
loco
mf P.H.
 w/ wah-wah

3 3 5 (5) 3 3 5 X 2 3 2 5 (5) 5

Pitch: A

**Refers to P.H. only

$$C_m$$

The first system of the musical score for 'The Rose Tree' consists of a treble clef staff and a bass clef staff. The treble staff contains a melody in G major (one flat) with a key signature of one flat. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The bass staff contains a bass line: G3 (quarter), F#3 (quarter), E3 (quarter), D3 (half), C3 (half), B2 (quarter), A2 (quarter), G2 (half). The piece is in 4/4 time, indicated by a common time signature 'C'.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written in G major, 4/4 time, and consists of 17 measures. The melody line is in the treble clef, and the bass line is in the bass clef. The score includes various chords (Bb sus2, Gm, F sus2, Cm) and fingerings for the bass line. The score is presented in a clean, black-and-white format with a treble and bass clef.

Gtr. 3
 To Coda C $\text{Eb}5$
 D5
 (3) (3)

Gtrs. 1 & 2

Rhy. Fig. 2

P.M. P.M. P.M. P.M. P.M. P.M.

Gtr.


3 3 3 3 3 3 6 6 6 7 7 7 7 5 5 5 5 5 3

Rhy. Fill 1

Gtrs. 1 & 2

Rhy. Fill 2

Gtrs. 1 & 2



P.M. P.M.

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melody of eighth and sixteenth notes, with some notes beamed together. The bottom staff is a single-line bass staff with a key signature of one flat. It contains a sequence of numbers (0, 3, 6, 3, 0, 3, 3, 0, 6, 3, 0, 3, 3, 0) representing fingerings for the left hand, with some numbers grouped by slurs.

The first system of the musical score for 'The Bird Song' consists of a single staff in G major (one sharp). The melody is written in a treble clef and features a series of eighth and sixteenth notes, often beamed together in groups of four. The key signature has one sharp (F#). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The first system ends with a double bar line.

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a simple, folk-like style. Below the staff, the corresponding guitar fretboard notation is provided, showing the fingerings for each note. The notation includes numbers 0, 5, and 9, indicating the frets to be played. The system is divided into two measures by a vertical line.

Musical notation for Exercise 6-8, featuring a treble clef, key signature of one flat, and a sequence of eighth notes with slurs. Below the staff is a fretboard diagram showing fingerings (0, 8, 12) for each note.

(Gsus4)

Musical notation for Gsus4 guitar part. The staff shows a melodic line with eighth notes. The fretboard diagram below shows the following fret numbers: 17 12 0, 12 0 17 12 0, 12 12 0 17 12 0, 12 12 0 17 12 0, 12 12 0 17 12 0, 12 12 0 17 12 0.

(G)

Musical notation for G guitar part. The staff shows a melodic line with eighth notes. The fretboard diagram below shows the following fret numbers: 0 12 12 0 16 12 0, 12 12 0 16 12 0, 12 12 0 16 12 0, 16 12 0 12 12 0 16 12 0. The final measure is marked (12).

E

Gtr. 4 tacet
N.C.(D)

(Cm)

Musical notation for Gtr. 6 (dist.) and Gtr. 5 divisi. Gtr. 6 (dist.) is marked *mf* and *8va*. Gtr. 5 divisi is marked *mf*. The fretboard diagram for Gtr. 5 shows the following fret numbers: 20 22 22 22, 20 22 22 22, 22 20 22 20, 22 20 20 20, (20) (13). There are also markings for *w/ bar*, *1/2*, and *-1/2*.

Musical notation for Gtr. 7 (dist.) and Gtr. 8 (dist.) divisi. Gtr. 7 (dist.) is marked *mf*. Gtr. 8 (dist.) divisi is marked *mf*. The fretboard diagram for Gtr. 8 shows the following fret numbers: 8 10 10 10, 8 10 10 10, 10 8 10 8, 10 8 8 8, (8) (8). There are also markings for *w/ bar*, *1/2*, and *-1/2*.

Musical notation for Gtr. 9 (dist.). The fretboard diagram shows the following fret numbers: 3 5 5 5, 3 5 5 5, 5 3 5 3, 5 3 3 3, (3). There are also markings for *w/ bar*, *1/2*, and *-1/2*.

*Refers to both gtrs. (throughout)

8va
-1/2 -1/2 -1/2

w/ bar -1/2 -1/2 -1/2

(20) (20) (20) (20) 18 20 20 20 18 20 22 20 18 20 18 17

(13) (13) (13) (13) 11 13 13 13 11 13 15 13 11 13 11 10

-1/2 -1/2 -1/2

w/ bar -1/2 -1/2 -1/2

(8) (8) (8) (8) 6 8 8 8 6 8 10 8 6 8 6 5

(8) (8) (8) (8) 7 8 8 8 7 8 11 8 7 8 7 5

-1/2 -1/2 -1/2

w/ bar -1/2 -1/2 -1/2

(3) (3) (3) (3) 1 3 3 3 1 3 5 3 1 3 1 0

(3) (3) (3) (3) 1 3 3 3 1 3 5 3 1 3 1 0

(F) 8va

-1/2 -1/2 -1/2 -1/2

w/ bar -1/2 -1/2 -1/2 -1/2

20 18 18 (18) (18) (18) (18) 20 22 22 22

12 (12) 10 10 (10) (10) (10) (10) 13 15 15 15

-1/2 -1/2 -1/2 -1/2

w/ bar -1/2 -1/2 -1/2 -1/2

7 5 5 (5) (5) (5) (5) 8 10 10 10

8 (8) 7 7 (7) (7) (7) (7) 8 11 11 11

-1/2 -1/2 -1/2 -1/2

w/ bar -1/2 -1/2 -1/2 -1/2

3 1 1 (1) (1) (1) (1) 3 5 5 5

(3) (3) (3) (3) (3) (3) (3) (3) 3 5 5 5

[illegible]

8va ----- (F)

18 11 20 13 20 13 18 11 20 13 18 11 20 13 18 17 20 12 (20) 18 18 (12) 10 10

6 7 8 8 8 6 7 8 10 11 8 6 7 8 6 7 5 7 8 (7) 5 5 (8) 7 7

1 3 3 3 1 3 5 3 1 3 1 0 3 (3) 1 1

w/ sound effects
Gtr. 9 tacet
N.C.

D.S. al Coda

G
⑥
3fr

G5^{type2}

Gtrs. 1 & 2
P.M.

mp *mf*

♢ Coda

G

Gtr. 3 tacet

F5/G

F#sus4/G

Gm

F5/G

F#5/G

G5

1.

*Gtr. 10

Riff B

End Riff B

mf
let ring throughout

*Electric sitar arr. for gtr.

Gtrs. 1 & 2

Rhy. Fig. 3

End Rhy. Fig. 3

P.M.

P.M.

P.M. - - - - -

P.M.

P.M. - -

P.M.

P.M.

P.M. - - - - -

P.M.

P.M. - -

2.

H

Outro - Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (last meas.)
Gtr. 10: w/ Riff B (last meas.)

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (11 3/4 times)
Gtr. 10: w/ Riff B (2 times)

F5/G

F#sus4/G

Gm

Gtr. 4

P.S.
w/ delay

1 1/2

F5/G

F#5/G

G5

F5/G

F#sus4/G

Gm

1 1/2

1 1/2

F5/G

F#5/G

G5

1 1/2

P.S. - - - - -

F5/G F#sus4/G Gm F5/G F#5/G G5

10 12 12 12 12 12 12 12 10 10 11 11 12

F5/G F#sus4/G Gm

12 12 (12) 10 12 8 X X 10 12 12 12 12 12 12 (12) 12 12 12 12 13

F5/G F#5/G G5

10 12 10 12 11 13 15 13 15 11 13 15 13 15 13 15 15 18 15 18 15 18

F5/G F#sus4/G Gm

15 18 15 18 15 18 15 18 15 18 15 17 18 17 15 18 17 15 17 18 15 17 18 17 15 18 15 17 15 18 17

F5/G F#5/G G5

15 18 16 15 15 16 15 18 15 18 17 15 14 15 14 15 14 17 14 16/17 (17) 16 14 13 14 8 18 19 13

F5/G F#sus4/G Gm

12 14 15 12 13 12 12 13 12 15 12 15 14 12 11 12 11 12 12 12 11 14 13 14

F5/G F#5/G G5 F5/G F#sus4/G Gm

F5/G F#5/G G5

F5/G F#sus4/G Gm F5/G F#5/G G5

F5/G F#sus4/G Gm

F5/G F#5/G G5

F5/G F#sus4/G Gm

F5/G F#5/G G5

F5/G F#sus4/G Gm

F5/G F#5/G G5

F5/G F#sus4/G Gm

F5/G F#5/G G5

I

Free time

F5/G

F#sus4/G

Gm

Gtr. 4

w/ bar

Gtr. 1

P.M. --- let ring --- P.S.

Gtr. 2

P.M. --- P.M. P.M.

J

Moderate Rock ♩ = 124

N.C.(G5)

First system of guitar notation. Treble clef staff shows a melody with various bends ($-1/2$) and a triplet. Below the staff are two bass staffs: the first contains fret numbers (5, 17, 8, 17, 7, 9, 9, 7, 9, 7, 7, 9, 11, 12, 14, 7, 10, 10, 10, 10) and the second contains rhythmic notation with 'X' marks and bar lines. Labels "w/ bar" and "flutter bar" are present above the fret numbers.

Second system of guitar notation. Treble clef staff continues the melody with bends and a triplet. Below the staff are two bass staffs: the first contains fret numbers (10, 8, 10, 10, 12, 12, 12, 11, 12, 13, 11, 12, 13, 11, 14, 12, 15, 13, 16, 14, 17, 14, 16, 17) and the second contains rhythmic notation. Labels "flutter bar" and "w/ bar" are present above the fret numbers.

STARRY NIGHT

By Joe Satriani

A

Moderately slow ♩ = 72

N.C.

F

C

C5/D

Gtr. 1 (elec.)
A (Drums)

Gtr. 1 (elec.)
(Drums)

mf
w/ dist.

T
A
B

*Gtr. 2 (acous.)

Rhy. Fig. 1

[illegible]

**Gtr. 3

Rhy. Fig. 1A

**Gtr. 3

Rhy. Fig. 1A

mf
let ring throughout

TAB

3 0 1 0 0 0 0 1 0 0 0

3 3 0 0 0 0

*Two gtrs. arr. for one.

**Banjo arr for gtr.

C/E

Fadd9

G5

Am

[illegible]

System 1:

Chords: F, C, C5/D

End Rhy. Fig. 1

End Rhy. Fig. 1A

System 1 contains four measures of music. The first measure has a treble staff with a melody and a bass staff with a rhythmic figure (5 5 7 5 7 5). The second measure has a treble staff with a melody and a bass staff with a rhythmic figure (5 7 5 7 5 7 9 8 10). The third and fourth measures are labeled 'End Rhy. Fig. 1' and 'End Rhy. Fig. 1A' respectively, showing specific rhythmic patterns on the bass staff.

System 2:

Chords: C/E, Fadd9, G5, Am, F, C

Gr. 1

P.M.

P.M. - 1

System 3:

Chords: C5/D, C/E, Fadd9, G5, Am

System 4:

Chords: F, C, C5/D

System 5:

Chords: C/E, Fadd9, G5, Am, F, C

System 2 contains five measures of music. The first measure has a treble staff with a melody and a bass staff with a rhythmic figure (7 5 7 7 9 2). The second measure has a treble staff with a melody and a bass staff with a rhythmic figure (5 5 7 5 7 5 7 5). The third measure has a treble staff with a melody and a bass staff with a rhythmic figure (5 5 5 (5) 5 7 5 7 9). The fourth and fifth measures are labeled 'C5/D' and 'C/E' respectively, showing specific rhythmic patterns on the bass staff.

System 3 contains five measures of music. The first measure has a treble staff with a melody and a bass staff with a rhythmic figure (8 10 8 10). The second measure has a treble staff with a melody and a bass staff with a rhythmic figure (10 10 8 10 8 10). The third measure has a treble staff with a melody and a bass staff with a rhythmic figure (8 10 8 10 8 8). The fourth and fifth measures are labeled 'Fadd9' and 'G5' respectively, showing specific rhythmic patterns on the bass staff.

System 4 contains five measures of music. The first measure has a treble staff with a melody and a bass staff with a rhythmic figure (7 7 5 7 5 7 7 9). The second measure has a treble staff with a melody and a bass staff with a rhythmic figure (7 5 7 5). The third measure has a treble staff with a melody and a bass staff with a rhythmic figure (5 7 5 7 5 7 9 8 10). The fourth and fifth measures are labeled 'C5/D' and 'C5/D' respectively, showing specific rhythmic patterns on the bass staff.

System 5 contains five measures of music. The first measure has a treble staff with a melody and a bass staff with a rhythmic figure (7 5 7 5). The second measure has a treble staff with a melody and a bass staff with a rhythmic figure (X 7 5 7 5 7 5). The third measure has a treble staff with a melody and a bass staff with a rhythmic figure (5 5 X 5). The fourth and fifth measures are labeled 'F' and 'C' respectively, showing specific rhythmic patterns on the bass staff.

$\ast G/B$ $\ast G/B$

G

F/C

Fmaj7/A

Gtr. 1

Gr. I

Gtr. 2

[illegible]

Gtr. 3

Gtr. 3

The musical notation for guitar track 3 consists of a single melodic line on a treble clef staff. The line begins with a quarter note on G4, followed by an eighth note on A4, a quarter note on B4, and a quarter note on C5. This is followed by a half note on B4, a quarter note on A4, and a quarter note on G4. The line then continues with a quarter note on F#4, a quarter note on E4, and a quarter note on D4. The fretboard diagram below the staff shows the fret positions for each string. The strings are numbered 1 to 6 from right to left. The fret positions are: String 1: 0, 3, 0, 0, 3, 3, 0, 0, 0; String 2: 2, 0, 3, 0, 0, 0, 0, 0, 0; String 3: 0, 0, 0, 0, 0, 0, 0, 0, 0; String 4: 0, 0, 0, 0, 0, 0, 0, 0, 0; String 5: 0, 0, 0, 0, 0, 0, 0, 0, 0; String 6: 0, 0, 0, 0, 0, 0, 0, 0, 0.

*Chord symbols reflect combined harmony.

E7/B

**** E7/G#**

Am

Am/G

The musical notation for the guitar solo is presented in two systems. The top system features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, with various articulations including slurs, ties, and a triplet of eighth notes. The bottom system displays the fretboard positions for the solo, with numbers 19, 17, and 19 indicating the frets. Arrows and labels such as 1/2 and 1 indicate specific techniques or bends. The notation is divided into two measures by a vertical bar line.

The musical score for 'The Rose Tree' is presented in a single system. It features a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff, with notes and rests clearly marked. Below the staff, there are two lines of fingerings, numbered 1 through 5, indicating the specific fingers to be used for each note. The score is divided into two measures by a vertical bar line. The first measure contains a series of eighth and sixteenth notes, while the second measure continues the melody with similar rhythmic values. The fingerings are carefully placed below the corresponding notes to guide the performer.

The first system of the musical score for 'The Rose Tree' consists of a treble clef staff and a guitar fretboard diagram. The treble staff contains a melody in G major, starting on G4 and ending on G5. The guitar diagram shows the fretting for each note: 0 (open), 2, 2, 0, 2, 1, 0, 0, 1, 0, 2, 1, 2, 2, 2, 1, 2, 2, 0. The diagram is divided into two measures by a vertical line.

****Bass plays G#.**

Fadd9 C/E Dm11 C/E

17 19 17 19 17 19 17 19

3 2 1 2 3 2 0 1 0 2 0

Fadd9 C/E Dm11 C/E

17 19 17 19 17 19 17 19

3 2 1 2 3 2 0 1 0 2 0

Fadd9

C/E

Dm11

C/E

 $8\nu a$

Abmaj9

Gm11

8va-

Ebm9
Dm7
C
Csus4
C

8va---7

loco

C

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A (4 times)

Gtr. 1

C
C5/D
C/E
Fadd9

G5
Am
F
C

G5 Am F C

Hello, hello, hello, how low I have come to this

The musical score for "The Bird Song" by John Cage is presented in a single system. The top staff is for the piano, marked with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The piano part is marked "8va" and "loco". The prepared piano part is marked with numbers 17, 19, 20, and 21, indicating specific strings to be prepared. The score includes a treble clef, a key signature of one flat, and a 4/4 time signature. The piano part is marked "8va" and "loco". The prepared piano part is marked with numbers 17, 19, 20, and 21, indicating specific strings to be prepared.

Gr. 2

The musical score for guitar (Gr. 2) consists of a melody line and a fretboard diagram. The melody line is written in treble clef with a key signature of one flat (B-flat). It features a series of eighth and sixteenth notes, including a triplet of eighth notes. The fretboard diagram below shows the fret numbers for each note: 10, 8, 10, 10, 8, 11, 11, 11, 10, 8, 10, 8, 10, 8, 10, 8, 9, 10, 8, 9, 8, 8. A 1/4 note rhythm indicator is shown above the 10th fret of the 12th fret.

Gr. 4 (elec.)

pp
w/ dist. & delay

p

5 3 5 (5) /

3 5 5 5

[illegible]

Gtr. 2 tacet

E \flat sus2 B \flat /D C5 F/A B \flat sus2 Gm C5 E \flat sus2 B \flat /D C5 F/A B \flat sus2

Gtr. 5 (elec.)

mf w/ dist. 1/2

11 13 11 13

Gtr. 4

mf

8 6 8 8 3 5 3 5

Gtr. 2 tacet

Gm

C5

E \flat sus2
Gtr. 1

B \flat /D

C5

F/A

B \flat sus2

mp

P.M.

P.M. -- -|

P.M. -- -|

P.M. -- -|

Gtr. 4

mp

N.C.(Gm)

C5

E \flat sus2

B \flat /D

C5

F/A

B \flat sus2

P.M. -----|

P.M. --

p

Gm

C5

Cm(add \flat 6)

P.M. - -|

Gtr. 2

mp

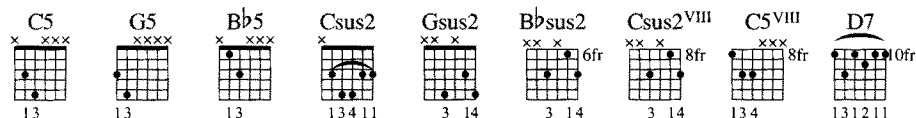
Gtr. 4

divisi

mp

CHORDS OF LIFE

By Joe Satriani



A

Moderately ♩ = 120

Gm

Bb/F

Ebmaj7(no3rd)

Gtr. 1 (elec.)

w/ light dist.

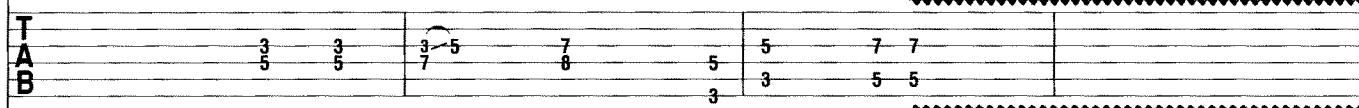
mp

Gtr. 2 (elec.)

divisi

w/ light dist.

mp



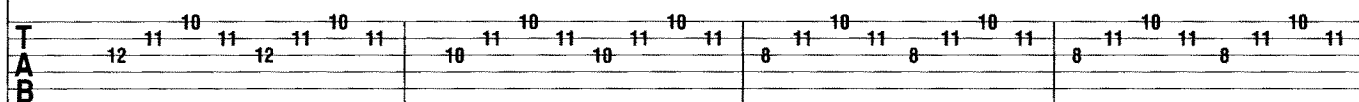
*Gtr. 3

Riff A

End Riff A

mp

let ring throughout



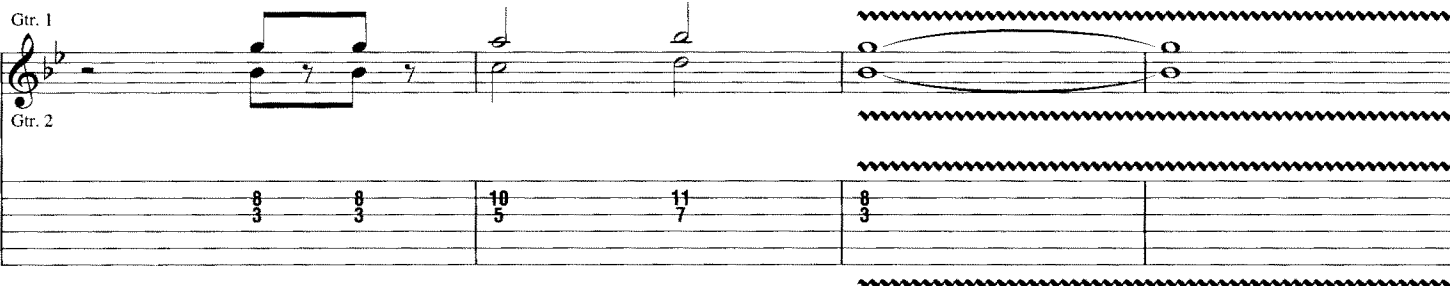
*Synth. arr. for gtr.

Gtr. 3: w/ Riff A (3 times)

Gm

Bb/F

Ebmaj7(no3rd)



Gm

Bb/F

Ebmaj7(no3rd)



B

D

Gtr. 1

End Riff B

39

CGtrs. 1, 2, 3 & 4 tacet
w/ echo fdbk. (next 8 meas.)

Gm

Rhy. Fig. 1

*Gtr. 5 (acous.)

Chord progression: F Eb Dm Cm Dm Eb

Staff 1: Musical notation for Gtr. 5 (acous.) with *mf* dynamic. Includes rhythmic figures and fingerings.

Staff 2: Fingerings for Gtr. 5 (acous.)

*Doubled throughout

Chord progression: F Gm F Eb Dm Cm

Staff 1: Musical notation for Gtr. 4. Includes a wavy line indicating a tremolo effect.

Staff 2: Fingerings for Gtr. 4, including a wavy line indicating a tremolo effect.

Staff 3: Fingerings for Gtr. 4, including a wavy line indicating a tremolo effect.

Staff 1: Musical notation for Gtr. 5 (acous.) with *mf* dynamic. Includes rhythmic figures and fingerings.

Staff 2: Fingerings for Gtr. 5 (acous.)

Chord progression: Dm Eb F Gm F Eb

Staff 1: Musical notation for Gtr. 5 (acous.) with *mf* dynamic. Includes a wavy line indicating a tremolo effect.

Staff 2: Fingerings for Gtr. 5 (acous.), including a wavy line indicating a tremolo effect.

Chord progression: Dm Eb F Gm F Eb

Staff 1: Musical notation for Gtr. 5 (acous.) with *mf* dynamic. Includes a wavy line indicating a tremolo effect.

Staff 2: Fingerings for Gtr. 5 (acous.), including a wavy line indicating a tremolo effect.

Chord progression: Dm Cm Dm Eb F Gm

Staff 1: Musical notation for Gtr. 4. Includes a wavy line indicating a tremolo effect.

Staff 2: Fingerings for Gtr. 4, including a wavy line indicating a tremolo effect.

F Eb Dm Cm Dm Eb F

D

Gtr. 5 tacet
N.C.(G5)

Gtr. 4

Gtr. 6 (elec.)

(Bb5)

(C5)

[illegible]

Gtr..3: w/ Riff A (4 times)
Gtrs. 4, 6 & 7 tacet
Gm

[illegible][illegible][illegible]

Gm Bb/F Ebmaj7(no3rd)

8 7 3 8 10 5 6 10 5 7 3 8

F

Gtr. 3: w/ Riff B
Cm

Gm/Bb A7

4 5 6 7 8 8 6 7 5 6 7 8 10 10

D Gtr. 1 tacet D/C Gtr. 2 D/Bb 8va D/A

10 7 7 7 10 12 11 10 13 15 14 17 20

G

Gtr. 2 tacet
Gtr. 5: w/ Rhy. Fig. 1 (till end)
w/ echo fdbk. (next 8 meas.)

Gm F Eb Dm Cm Dm Eb F Gm F Eb

mf w/ light dist. 17 15 17 17 15

Dm Cm Dm Eb F Gm F Eb Dm Cm

steady gliss. w/ bar slack 0 (0) 17 15 17 17 15 5 5

Dm Eb F Gm F Eb Dm Cm

(5) 3 5 3 5 3 5 5 (5) 17 15 17 17 15 5 5 X

Dm Eb F Gm F Eb Dm Cm

X 17 15 17 17 15 15 17 15 15 17 15 13 15 X 17 15 17 17 15 17 15

Dm Eb F Gm F Eb

17 15 17 17 15 15 17 15 17 15 17 17 17 15 17 15 17 15

Dm Cm Dm Eb F

17 15 17 15 15 17 15 17 15 17 15 15 17 15 17 15 17

Gm F Eb Dm Cm

15 17 15 17 15 17 15 17 15 17 15 17 15 17 15 17 15 17 15 17 15 15

Dm Eb F Gm

F Eb Dm Cm

Dm Eb F

Begin fade

Gm F Eb Dm Cm Dm Eb F Gm

Gtr. 4 tacet

Gtr. 8 (elec.)

Gtr. 9 (elec.) *divisi*

mf w/ clean tone

mf w/ clean tone

*Gtr. 9 to left of slashes in tab.

F Eb Dm Cm Dm Eb F

Gtrs. 8 & 9 tacet

Fade out

MIND STORM

A

By Joe Satriani

Moderate Rock ♩ = 118

Bsus2

Rhy. Fig. 1

Dmaj7

*Gtrs. 1 & 2

*Gtrs. 1 & 2

mf
w/ dist.

w/ pick & fingers

let ring ----- 4

let ring -----

** P.M.

TAB

2 2 2 2 2 3 2 3 2 2 2 2 2 2 3 2 3

0 0 0 0 0 3 3 3 3 3 3 3 3 3 3

*7-str. elec.'s; 7th str. tuned to low B.

**P.M. on 7th str. only (next 4 meas.).

Gtr. 2: w/ Rhy. Fill 1

Gtr. 3: w/ Fill 1

Bsus2

Dmaj7

End Rhy. Fig. 1

End Rhy. Fig.

Gr. I

let ring - - - - -

P.M.

2/2 2/2 2/2 2/2 2/2 3 2 3 2/2

0 0 0 0 0 3

7/15 3/12

Rhy. Fill 1
Gtr. 2

*P.M.

9 (10)

3 7-15 3-12

*P.M. on 7th str. only.

Fill 1
Gtr. 3 (dist.)

8va

mf

26

Gtrs. 1 & 2 B5
Rhy. Fig. 2

D5

slight P.M.-----

slight P.M.-----

B5

N.C.(D6sus2)

End Rhy. Fig. 2

slight P.M.-----

B

B5

w/ wah-wah

*2nd time w/ octave doubling one octave below (next 8 meas.).

Gtrs. 1 & 2

Rhy. Fig. 3

slight P.M.-----

D5

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)

B5

slight P.M.-----

End Rhy. Fig. 3

slight P.M.-----

D5 B5 D5

Gtr. 3

w/ bar-----

3

+1/2 +1/2

B5 D5

w/ bar

-1/2 -1/2

C

Gtr. 3 tacet

E5

G5

*Gtr. 4 (dist.)

mf

*Gtr. 5 (dist.)

mf

Gtrs. 1 & 2

slight P.M.

*Two gtrs. arr. for one.

8va -----

18 18 18 18 18 18 18 18 18 18 18 18 21 21 21 21 21 21 21 21 21 21 21 21

15 15 15 15 15 15 15 15 15 15 15 15 18 18 18 18 18 18 18 18 18 18 18 18

17 19

14 16

4 2

2 2

slight P.M. -----

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)

B5

D5

8va -----

Gtr. 4

22 22 22 22 22 22 22 22 22 22 22 22 21 21 21 21 21 21 21 21 21 21 21 21

19 19 19 19 19 19 19 19 19 19 19 19 18 18 18 18 18 18 18 18 18 18 18 18

Gtr. 5

19 19 19 19 19 19 19 19 19 19 19 19 17 17 17 17 17 17 17 17 17 17 17 17

16 16 16 16 16 16 16 16 16 16 16 16 14 14 14 14 14 14 14 14 14 14 14 14

A7sus4

8va -

loco

(17) 15 19 15 17 15 17 15 14 15 14 15 14 12 12 14 12 14 12 10 10 12 10 9 10 7 9 7 5 7 5 3 7 5 X

12 12 0 12 12 0 0 12 12 0 12 12 0 0

Am

Amaj7

1/4 1/2 w/ bar w/ bar

0 5 8 5 8 5 7 (7) 5 7 5 7 5 6 11 14 (14)

-2 1/2

14 10 0 14 10 0 14 10 0 14 10 0 13 11 0 13 11 0 13 11 0 13 11 0

A7sus4

P.M. - - - -

10 12 14 11 12 11 14 11 12 14 16 17 (17) 16 14 16 17 19 16 18 19 17 19 21 17 (17)

End Rhy. Fig. 4

12 12 0 12 12 0 12 12 0 12 12 0 0 12 12 0 12 12 0 14

EGtr. 3 tacet
N.C.(C#5)

Gtr. 6 (dist.)

(E5)

(B#5)

f
*w/ slide

Gtrs. 1 & 2

Riff A

End Riff A

P.M.-----

*With R.H. rub slide back & forth over string between bridge and end of fingerboard while L.H. mutes. Pitches shown are approximate.

Gtrs. 1 & 2: w/ Riff A (7 times)

(C#5)

(E5)

(B#5)

Gtr. 6

8va-----

(C#5)

(E5)

(B#5)

8va-----

Gtr. 6

Gtr. 3

(C#5) 8va----- (E5) (B#5)

steady gliss.

P.S. steady gliss.

16

Gtr. 6 tacet (C#5) 8va-----

Gtr. 3

16 18 18 17 16 21 16 12 12 13 12 13 14 16 18 18 17 16 21 16 12 12 13 12 13 14

(E5) (B#5) 8va-----

16 18 18 17 16 21 16 17 18 18 18 17 16 19 16 17 18 18 18 17 16 20 16 17 18 16 18

(C#5) 8va-----

16 18 18 17 16 21 16 12 12 13 12 13 14 16 18 18 17 16 21 16 12 12 13 12 13 14

(E5) (B#5)

8va

loco

(C#5) (E5) (B#5)

8va

loco

(C#5) (E5) (B#5)

F

Gtrs. 1 & 2: w/ Rhy. Fig. 4

Am

Amaj7

15ma

8va

loco

P.H. -

A7sus4

Am Amaj7

P.M. -----| 1/4 P.M. -----| 1/4 1/4

0 7 5 7 5 5 7 5 7 5 5 X X 9 5 5 9 5 5 9 5

X X 10 12 14 10 12 10 14 10 12 14 10 12 14 15 12 14 15 12 14 15 12 14 15 17 14 15 17

Gtr. 1: w/ Rhy. Fig. 1 (1st 3 meas.)
Gtr. 2: w/ Rhy. Fig. 1

Bsus2 Dmaj7 Bsus2 Dmaj7

Gtr. 3

17 (17)

3 19 2 2 7

*D.S. al Coda
(take repeat)*

Coda

N.C.(D6sus2) B5

Gtr. 3

Play 3 times

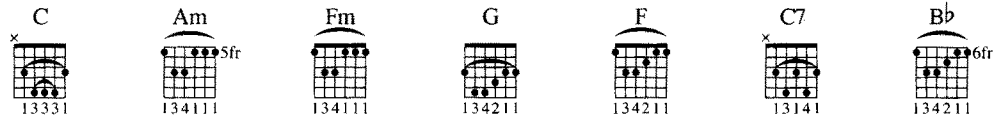
9 9 12 12 14 14 17 17 19 (19)

3 3 5 5 7 7 9 9 7 0 7 0

2 2 2 2 2 2 2 2 2 2

SLEEPWALK

By Santo Farina,
John Farina and Ann Farina



A

Free time

N.C.

Gtr. 1 (clean) *mp* w/ e-bow (♩ = ♩)

TAB: 17 15 17 15 13 15 17 15 13 12 8 (8) 5

Gtr. 2 (clean) *mp* w/ e-bow

TAB: 12 14 12 9 7 5 (5) 4 5 (5) 7

Gtr. 3 (clean) *mp* w/ e-bow

Gtr. 4 (clean) *mp* w/ e-bow

Gtr. 3 *divisi*

TAB: 2 9 7 (2) 5 (5) 7 9

B

Moderately slow ♩ = 64

Gtr. 6 (clean) *p*

Gtr. 5 (clean) *mf* w/ delay

let ring

8va

w/ slide

TAB: 5 5 5 5 5 1 1 1 3 15 17

*Gtrs. 1-4

w/ fingers

TAB: 5 (5) 10 9 10 6 3 (3) 4 5

*Composite arrangement

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C Am F G

8va-----

loco

w/ slide-----

24 19

let ring-----

12 12 14 16 (16) 8 8

12 10 14 14 7 9

2 2 2 2 4
3 3 3 3 5

C

Rhy. Fig. 1A C Am Fm G

w/ bar

13 (13) 8 8 (8) 6 8 8 9 9 10 8 6
X X X X 10 11 10 7 8

Rhy. Fig. 1

8 8 1 1 3 3
9 9 1 1 3 3
10 10 3 3 5 5

C Am Fm G

w/ bar

8 8 (8) 6 8 8 9 9 10 8 6
X X X X 10 11 10 7 8

8 8 1 1 3 3
9 9 1 1 3 3
10 10 3 3 5 5

C Am F G End Rhy. Fig. 1A

End Rhy. Fig. 1

C Am F G

8va-----

w/ slide-----

loco

D

Gtrs. 1-4 & 6: w/ Rhy. Figs. 1 & 1A

C Am Fm G

Gtr. 5

w/ bar

C Am Fm G

8 8 8 (8)

w/ bar

8 9 10 11 10

C Am F G

6 8 9 8 9 10 12 12 10 9 14 13 12 17 13 10 10 10 9 9 9

P.M.

C F C C7

Gtr. 6

Gtr. 5

10 10 (10) 2 2 2 9 10

Gtrs. 1-4

8 8 8 8 8 8 11 11 13 11

let ring

E

F Fm

10 10 10 12 12 10 8 9 9 10 12 10 8 10

let ring

8 10 10 4 6 5 5 10

C C7

let ring

F Fm

let ring

G Bb G A B

⑥ 5fr ⑥ 7fr

let ring

F

Gtrs. 1-4 & 6: w/ Rhy. Figs. 1 & 1A (1st 4 meas.)

Gtr. 5

C Am Fm G

C Am Fm G

C Am Fm G

Gtr. 5

rit. rit. 8va w/ slide

Gtr. 7 (clean)

mp w/ e-bow rit.

Gtr. 1-4

Gtrs. 1-3

Gtr. 4 divisi w/ e-bow

rit.

Free time

Gtr. 6 tacet

N.C.

8va-----

C₅

Gtr. 7 tacet

Gtr. 5

w/ slide-----

24 19

Gtr. 7

Gtr. 1

divisi

w/ e-bow

(15) 17 15 13 12 15 13 12 10 13 12 14 7 (7) 9

Gtr. 2

Gtr. 3

divisi

w/ e-bow

0 5 12 (6) 15 2 5 (15) 17 16 15 13 12 10 8 14 16

Gtr. 4

(2) 5 17 (17) 12 14 (14) 12 (12) 14

NEW LAST JAM

By Joe Satriani

Gtrs. 1 & 2 tuning:
(low to high) E-E \downarrow -E \uparrow -E \downarrow -E \uparrow -E

A

Moderately fast $\text{♩} = 160$

N.C.

*Gtrs. 1 & 2 (semi-clean)

mp
let ring

TAB

*Composite arrangement

Harm.

B

N.C.

Rhy. Fig. 1

f

(E)
End Rhy. Fig. 1

C2nd time, Gtr. 1: w/ Rhy. Fill 1
N.C.(E)

System 1, measures 1-4. Treble clef, key of D major (F# and C#). Measure 1 has a wavy line. Measure 2 has a wavy line. Measure 3 has a wavy line. Measure 4 has a wavy line and a (D) chord marking. Fingering numbers are present below the staff.

System 2, measures 5-8. Measure 5 has a wavy line and a P.M. -| marking. Measure 6 has a wavy line and a P.M. -| marking. Measure 7 has a wavy line and a (E) chord marking. Measure 8 has a wavy line and a (D) chord marking. Fingering numbers are present below the staff.

System 3, measures 9-12. Measure 9 has a wavy line and a P.M. -| marking. Measure 10 has a wavy line and a P.M. -| marking. Measure 11 has a wavy line and a P.M. -| marking. Measure 12 has a wavy line and a (C#m) chord marking. Fingering numbers are present below the staff.

System 4, measures 13-16. Measure 13 has a wavy line and a (A) chord marking. Measure 14 has a wavy line and a P.M. -| marking. Measure 15 has a wavy line and a P.M. -| marking. Measure 16 has a wavy line and a (C#m) chord marking. Fingering numbers are present below the staff.

System 5, measures 17-20. Measure 17 has a wavy line and a Rhy. Fill 1 marking. Measure 18 has a wavy line and a Gtr. 1 marking. Measure 19 has a wavy line and a P.M. -| marking. Measure 20 has a wavy line and a P.M. -| marking. Fingering numbers are present below the staff.

(A)

D

(E)

(D) (C#m)

P.M. ----- P.M. -----

Handwritten fingering numbers for measures 1-8:

Measure	Hand	Fingering
1	Right	14, 16, 14, 19
	Left	17, 16, 14
2	Right	16, 14, 16
	Left	10, 10, 10, 10
3	Right	16, 14, 16
	Left	10, 10, 10, 10
4	Right	16, 14, 16
	Left	10, 10, 10, 10
5	Right	16, 14, 16
	Left	10, 10, 10, 10
6	Right	16, 14, 16
	Left	10, 10, 10, 10
7	Right	16, 14, 16
	Left	10, 10, 10, 10
8	Right	16, 14, 16
	Left	10, 10, 10, 10

(C)

Gtrs. 1 & 2

Handwritten fingering numbers for measures 9-12:

Measure	Hand	Fingering
9	Right	12, 10, 12
	Left	14, 12, 10
10	Right	12, 10, 12
	Left	14, 12, 10
11	Right	12, 10, 12
	Left	14, 12, 10
12	Right	12, 10, 12
	Left	14, 12, 10

(E/B)

Handwritten fingering numbers for measures 13-16:

Measure	Hand	Fingering
13	Right	12, 14, 12
	Left	7, 7, 7
14	Right	12, 14, 12
	Left	7, 7, 7
15	Right	12, 14, 12
	Left	7, 7, 7
16	Right	12, 14, 12
	Left	7, 7, 7

(F#m) (G#m) (A) (G#m) (A) (B)

Handwritten fingering numbers for measures 17-22:

Measure	Hand	Fingering
17	Right	7, 7, 7
	Left	4, 4, 4
18	Right	7, 7, 7
	Left	4, 4, 4
19	Right	7, 7, 7
	Left	4, 4, 4
20	Right	7, 7, 7
	Left	4, 4, 4
21	Right	7, 7, 7
	Left	4, 4, 4
22	Right	7, 7, 7
	Left	4, 4, 4

(C) (D) (E)

Handwritten fingering numbers for measures 23-25:

Measure	Hand	Fingering
23	Right	11, 11, 11
	Left	7, 7, 7
24	Right	11, 11, 11
	Left	7, 7, 7
25	Right	11, 11, 11
	Left	7, 7, 7

Gtr. 3 (dist.)

Gtrs. 1 & 2 *divisi*

* (Cm)

f

7

8

*Chord symbols implied by bass.

E

Guitar Solo

Gtrs. 1 & 2 tacet
N.C.(Cm)

Gtr. 3

(Bb)

1/2

(8) 7 10 8 10 12 12 12 (12) 10 8 10 10 5

(Cm)

3

(5) 8 3 3 5 3 1 (1) 3 1 0 1 0 3 1 3 5 6

(Bb)

(Cm)

w/ bar

+1/2 +1/2 +1/2

(6) 5 6 5 3 5 (5) (5) (5) (5) 3 1 5 5 3 3 5 8 7 8 10 3 6 5 6 8

(Bb)

(Cm)

12 10 12 15 12 15 15 17 15 17 17 19 19 19 7 17 11

8va

loco 15ma loco 15ma loco

P.H. semi-harm.

1/2

(11) 13 11 13 11 13 11 13 11 13 13 11 13 11 13 11 13

Pitches: F G F G F

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and voice. The guitar part is in the key of B-flat major (two flats) and the voice part is in the key of C major (no sharps or flats). The guitar part features a complex, melodic line with many accidentals and a final chord marked (C#m). The voice part is a simple melody with lyrics. The score is divided into two systems, each with a guitar staff and a voice staff.

[illegible]

15ma -

w/ bar - |

Harm. -

w/ bar - |

(0) 0 0 2 12 0 0 0

-3

2

-4 1/2

-1/2

(2) (2)

-3 1/2

16 7 16

(B)

8va -

loco

1 3

19 (19) 17 16 17 16 17 16

19 19

0 9 4 0

Gtr. 3

let ring - | let ring -

4 0 0 0 2 4 0 0 2 0 4 0 5 0 4 0 5 0 7 0 0 7

Gtrs. 1 & 2

5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7

(E)

Gtr. 3

w/ bar

-1/2

let ring - |

*Gtr. 4
divisi
mf
-1/2

7 7 12 12 11 11 12 4

0 0 0 0 0 0 0 4

*Electric sitar arr. for gtr.

mf

let ring

5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

w/ bar

First system of music. Treble clef, key signature of three sharps (F#, C#, G#). Measure 1: Treble staff has a whole note chord (F#, C#, G#) with a long slur over it. Bass staff has a whole note chord (F#, C#, G#) with a long slur over it. Measure 2: Treble staff has a whole note chord (F#, C#, G#) with a long slur over it. Bass staff has a whole note chord (F#, C#, G#) with a long slur over it. Measure 3: Treble staff has a whole note chord (F#, C#, G#) with a long slur over it. Bass staff has a whole note chord (F#, C#, G#) with a long slur over it. Measure 4: Treble staff has a whole note chord (F#, C#, G#) with a long slur over it. Bass staff has a whole note chord (F#, C#, G#) with a long slur over it. Fingering: (12) 3, 4, (12), -4 1/2.

F

Gtr. 3 tacet
N.C.

Gtr. 4

Second system of music. Treble clef, key signature of three sharps (F#, C#, G#). Measure 5: Treble staff has a whole note chord (F#, C#, G#) with a long slur over it. Bass staff has a whole note chord (F#, C#, G#) with a long slur over it. Measure 6: Treble staff has a whole note chord (F#, C#, G#) with a long slur over it. Bass staff has a whole note chord (F#, C#, G#) with a long slur over it. Measure 7: Treble staff has a whole note chord (F#, C#, G#) with a long slur over it. Bass staff has a whole note chord (F#, C#, G#) with a long slur over it. Measure 8: Treble staff has a whole note chord (F#, C#, G#) with a long slur over it. Bass staff has a whole note chord (F#, C#, G#) with a long slur over it. Fingering: 2, 4, 5, 5/9, 8, 8/4, 2, 2, 4, 6, 2. *let ring*

Gtrs. 1 & 2

let ring

Third system of music. Treble clef, key signature of three sharps (F#, C#, G#). Measure 9: Treble staff has a whole note chord (F#, C#, G#) with a long slur over it. Bass staff has a whole note chord (F#, C#, G#) with a long slur over it. Measure 10: Treble staff has a whole note chord (F#, C#, G#) with a long slur over it. Bass staff has a whole note chord (F#, C#, G#) with a long slur over it. Measure 11: Treble staff has a whole note chord (F#, C#, G#) with a long slur over it. Bass staff has a whole note chord (F#, C#, G#) with a long slur over it. Measure 12: Treble staff has a whole note chord (F#, C#, G#) with a long slur over it. Bass staff has a whole note chord (F#, C#, G#) with a long slur over it. Fingering: (2), 2, 4, 2, 4, 5, 5/9, 8, 8/4, 2, 0, 0, 2, 3, 7, 6, 6/2, 0, 7, 9, 11, 12, 0.

E5 N.C.

2 4 6 2 5 7 8 8/12

7 9 11 12 0 0 0 0 0 0 0 0 2 3 / 7

11 11 9 (9) / 5 7 8 8/12 11

6 9 (9) / 0 2 3 / 7 6 0 0 0 6 /

2 4 5 5/9 8 8 4 2 2 4 6 2 4

0 2 3 7 0 0 0 0 0 0 0 0 7 9 11 12 0

G

Gtr. 1: w/ Rhy. Fig. 1 (1st 15 meas.)
 Gtr. 2: w/ Rhy. Fig. 1
 Gtr. 4 tacet
 N.C.

4 Gtr. 3

8va

loco

*don't pick

22 20 22 20 22 21 22 20 22 15

*Vibrato causes note to sound.

8va

grad. release

Harm. w/ bar

1 1/2

19 (19)

3 (3)

-2 1/2

-6

8va

15ma

8va

loco

P.H.

1 1/2 1 1/2 1 1/2

20 20 (20) (20) 20 20 17 19 15 15 (15) 12 15 12 12

1 1/2

14 12 14 12 12 12 12 (12) 12

w/ bar

+1 1/2

-5 -4

D.S. al Coda

Gtr. 3 tacet

Gtr. 1

10 12 10 12 12 12 (12)

6 8 10 14 12 14

6 8 10 14 12 14

6 8 10 14 12 14

♩ Coda

H

(A)

NC.

Gtr. 1

Gtr. 2

(E)

Gtrs. 1 & 2

MOUNTAIN SONG

By Joe Satriani

A

Slow Rock ♩ = 84

Gtrs. 1 & 2

*Cm Ebmaj7 F#sus2 Cm Ebmaj7 F#sus2 Cm Ebmaj7 F#sus2 Cm Ebmaj7 F#sus2

mf w/ dist.
slight P.M.

TAB

8 10 13 12 8 10 12 8 10 13 12 8 10 12 8 10 13 12 8 10 12 8 10 13 12 8 10 12

*Chord symbols reflect implied harmony.

Cm Ebmaj7 F#sus2 Cm Ebmaj7 F#sus2 Cm Ebmaj7 F#sus2 C5

Gtr. 3 (dist.)

8va-----
mf rake-----
loco
hand slide
don't pick

Gtrs. 1 & 2

slight P.M.

TAB

8 10 13 12 8 10 12 8 10 13 12 8 10 12 8 10 13 12 8 10 12 8 10 13 12 8 10 12

B

Cm Ebmaj7 F#sus2 Cm Ebmaj7 Bbsus2 Cm Ebmaj7 F#sus2 Cm Ebmaj7 Bbsus2

Riff A

slight P.M.

TAB

8 10 13 12 8 10 12 8 10 13 12 8 10 12 8 10 13 12 8 10 12 8 10 13 12 8 10 12

C

Ab(#4) Ab

Riff B1

Fsus2

End Riff B1

Gtr. 5 (dist.)

8va

f 1/2

22 (22) 20 18 20 21

Gtr. 3

8va

f 1

18 (18) 16 15 16 18 15 (15) 18

Gtr. 4 (dist.)

Riff B

f 1

8 (8) 6 5 6 8 5 (5) 8

Rhy. Fig. 1

Gtrs. 1 & 2

f P.M. P.M. P.M. P.M. P.M. P.M.

7 7 5 5 5 10 10 8 8 8 8 8 8 8 8 8 8 8 8 8 3

6 6 6 6 6 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

4 4 4 4 4 4 8 8 8 8 8 8 8 8 8 8 8 8 8 8

Gtr. 5 tacet

Csus2

Gm

Gtr. 3

8va

16 18 18/20 16 15 18 16 15 16 18

Gtr. 4

6 8 8/10 6 5 8 6 5 6 8

Gtrs. 1 & 2

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

0 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Gtr. 5: w/ Riff B1

A \flat (#4) A \flat

8va

Fsus2

End Riff B

End Rhy. Fig. 1

D

Gtr. 4 tacet

Cm Ebmaj7 F#sus2

Cm

Ebmaj7 F#sus2

Gtr. 3 tacet

Cm Ebmaj7 F#sus2

Cm

Ebmaj7 F#sus2

Gtr. 3

Gtrs. 1 & 2

Gtrs. 1 & 2

E

Gtr. 3

Bm Dbmaj7 Eb sus2 Bbm Dbmaj7 Ab sus2

This section features a guitar solo for Gtr. 3. The notation is in E-flat major (three flats) and 12/8 time. The solo consists of a series of eighth and sixteenth notes, often beamed together, with some triplets. The fretboard diagram below shows the corresponding fingerings: 6, 8, 9, 6, 8, 9, 8, 6, 9, 6, 8, 6, 9, 8, 9, 8, 6, 9, 6, 8, 6, 9, 6, 9, 8, 6, 5, 8, 6.

Gtrs. 1 & 2

Riff C

End Riff C

slight P.M. -----

This section shows the riff for Gtrs. 1 & 2. It consists of a repeating eighth-note pattern. The fretboard diagram shows the fingerings: 6, 8, 11, 9, 10, 6, 8, 10, 6, 8, 11, 9, 10, 4, 6, 8.

Gtrs. 1 & 2: w/ Riff C (3 times)

Bbm Dbmaj7 Eb sus2 Bbm Dbmaj7 Ab sus2

Gtr. 3

This section combines the riff for Gtrs. 1 & 2 with a solo for Gtr. 3. The riff is repeated three times. The solo for Gtr. 3 includes a triplet of eighth notes. The fretboard diagram shows the fingerings: 5, 8, 5, 6, 5, 8, 5, 8, 6, 5, 8, 5, 6, 5, 6, 5, 8, 5, 6, 8, 5, 6, 8.

Bbm Dbmaj7 Eb sus2 Bbm Dbmaj7 Ab sus2

This section features a guitar part for Gtrs. 1 & 2. The notation is in E-flat major (three flats) and 12/8 time. The part consists of a series of eighth and sixteenth notes, often beamed together, with some triplets. The fretboard diagram shows the corresponding fingerings: 6, 6, 9, 6, 8, 6, 6, 9, 6, 8, 6, 9, 6, 6, 9, 6, 9, 6, 6, 9, 6.

Bbm Dbmaj7 Eb sus2 Bbm Dbmaj7 Ab sus2

This section features a guitar part for Gtrs. 1 & 2. The notation is in E-flat major (three flats) and 12/8 time. The part consists of a series of eighth and sixteenth notes, often beamed together, with some triplets. The fretboard diagram shows the corresponding fingerings: 8, 6, 6, 9, 6, 8, 8, 8, 8, 6, 8, 6, 8, 6, 8, 6, 4, 6, 8, 6, 6, 8, 8.

Gtr. 3

Gm B♭maj7 Csus2 Gm B♭maj7 Fsus2

14 (15) 14 (15) 14 (15) 14 (15) 14 (15) 14 (15)

Gtrs. 1 & 2

slight P.M.

3 5 8 6 7 3 5 7 3 5 8 6 7 1 3 5

Gm B♭maj7 Csus2 Gm B♭maj7 Fsus2

8va

loco

14 17 14 15 14 17 14 15 18 15 17 15 16 18 15 17 18 15 17 15 15 16 18 16 15 17

slight P.M.

3 5 8 6 7 3 5 7 3 5 8 6 7 1 3 5

Gm B♭maj7 Csus2 Gm B♭maj7 Fsus2

15 17 15 16 15 17 15 16 15 17 15 16 15 17 15 16 15 17 15 16 15 17 15 16 15 17

slight P.M.

3 5 8 6 7 3 5 7 3 5 8 6 7 1 3 5

Gm Bbmaj7 Csus2 G5

slight P.M.

F

Gtrs. 1 & 2: w/ Rhy. Fig. 1
Gtrs. 4 & 5: w/ Riffs B & B1

A^b(#4) A^b

Gtr. 3 Fsus2

Csus2 Gm

Gtr. 5: w/ Riff B1

A^b(#4) A^b

Fsus2

GCm
8va 1

Csus2

Cm

Gtr. 3 tacet
Csus2

Cm

Csus2

Cm

Gtr. 3

*Gtr. 6 (dist.)

*mf**mf*

15

10

8

8

10

8

10

Gtrs. 1 & 2

mp w/ clean tone
let ring -

13

11

13

10

13

10

13

11

13

12

13

12

10

13

11

13

10

13

10

13

12

10

13

11

13

12

10

13

12

10

13

11

13

12

*Bkws. gtr. arr. for gtr.

Csus2

Cm

Csus2

Cm

Csus2

Cm

Csus2

Gtr. 6 tacet

D.S. al Coda

let ring -

10

13

11

13

10

13

10

13

11

13

12

13

12

10

13

11

13

10

13

11

13

10

13

12

10

13

11

13

12

10

13

12

10

13

12

⊕ CodaA^bsus2E^bsus2B^bsus2F[♯]sus2

Fm

D^bsus2A^bsus2E^bsus2B^bsus2

F5

Gtrs. 1, 2 & 3

slight P.M. -

4

6

8

6

8

10

6

8

10

8

10

12

8

10

12

8

10

13

10

9

11

13

11

13

15

11

13

15

13

15

17

15

17

18

20

Gtr. 3 tacet

C5

Rhy. Fill 1

End Rhy. Fill 1

Gtrs. 1, 2 & 3

slight P.M. -

slight P.M. -

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

4

6

8

10

8

10

12

8

10

13

9

11

13

11

13

15

15

17

17

18

20

20

Gtr. 2: w/ Rhy. Fill 1
Csus2

Cm

Csus2

Cm

Cm9

A \flat sus2

E \flat sus2

B \flat sus2

Fsus2

Fm

Gtr. 3

Gtr. 1

Gtrs. 1 & 2

slight P.M.

slight P.M.

D \flat sus2

A \flat sus2

E \flat sus2

B \flat sus2

F5

Csus2

Cm

Csus2

Cm

Cm9

Harm. w/ bar

Pitch: C

C

G

slight P.M.

A \flat sus2

E \flat sus2

B \flat sus2

Fsus2

Fm

D \flat sus2

A \flat sus2

E \flat sus2

B \flat sus2

F5

grad. release

grad. release

slight P.M.

Musical score for guitar, showing a melody in the treble clef and a bass line in the bass clef. The melody is in B-flat major and features a sequence of chords: Csus2, Cm, Csus2, Cm, Csus2, Cm, Csus2, Cm, Csus2. The bass line includes a "Riff D" section. The score is for a guitar, with a key signature of two flats and a 12-string configuration.

WHAT BREAKS A HEART

By Joe Satriani

A

Slowly ♩ = 76

A5 F5 C5 Fm/Ab A5 F5 C5 G5

*Gtrs. 2, 3 & 4

End Riff A1

mf w/ dist. & wah-wah

*Composite arrangement

Gtr. 1 (clean)

mp w/ phase shifter & **delay

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

End Riff A

8va Harm.

**Set for dotted eighth-note regeneration w/ 1 repeat.

Pitch: G

B

2nd time, Gtrs. 5, 6 & 7 tacet

A5 F5 C5 Fm/Ab A5 F5 C5 G5

2nd time, Gtr. 1: w/ Riff A

***Rock wah-wah pedal in quarter-note rhythm (next 8 meas.).

Riff B

loco

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

End Riff B

Gtr. 1: w/ Riff B

A5 F5 C5 Fm/Ab A5 F5 C5 G5

Gtrs. 2, 3 & 4

CDm
Riff C1

Am

Csus2

G5

Dm

Am

Csus2

G/B

End Riff C1

Gtr. 4

Gtrs. 2 & 3

Riff C

Gtrs. 1 & 4: w/ Riffs C & C1

Dm

Am

Csus2

G5

Dm

Am

Csus2

G/B

Gtrs. 2 & 3

D

*Fsus2/G

G5

Fsus2/G

G5

Fsus2/G

G5

Fsus2/G

G5

Gtrs. 2 & 3

Gtr. 1

*Bass plays G.

Fsus2/G G5 F#sus2/G G5 F#sus2/G G5 F#sus2/G G5

grad. cresc.

*grad. cresc.
let ring*

E

Gtrs. 1, 2 & 3 tacet
Am Rhy. Fig. 1 Asus2 A5 C#sus2 G#sus2

mf
w/ slight dist.

Am E5 F C#sus2 G#sus2 End Rhy. Fig. 1

Gtrs. 5 & 6: w/ Rhy. Fig. 1
Am Riff D1 Asus2 A5 C#sus2 G5

Gtr. 4

Gtrs. 2 & 3
divisi
Riff D

Am E5 F C#sus2 G5

To Coda

End Riff D1

End Riff D

Gtrs. 2, 3 & 4 tacet
D5
Gtrs. 5 & 6

Gtr. 6 tacet
Dm(add2)
Gtr. 5

(cont. in notation)

let ring

phase shifter off
(cont. in slashes)

F

Am
Rhy. Fig. 2

F/A

Am

F/A

Gtr. 1

8va

Gtr. 7 (dist.)

f

*w/ DigiTech Whammy Pedal

+2 1/2

w/ bar

(12)

(12)

(12)

+2 1/2

w/ bar

(12)

(12)

+2

(13)

(13)

*Set for an octave higher.

-2

-2

Rhy. Fig. 2A

**Gtrs. 5 & 6

let ring

**Composite arrangement

Dm

Dsus2

Dm

Dsus2

End Rhy. Fig. 2

8va

w/ Whammy Pedal

+2

(13)

(13)

(13)

+2

(13)

(13)

+1 1/2

(17)

(17)

-1 1/2

End Rhy. Fig. 2A

let ring

8va Am F/A Am F/A

Gtr. 7

w/ Whammy Pedal

+1 1/2 w/ bar (17) 17 +1 1/2 (17) +1 1/2 w/ bar (17) +1 1/2 (17)

8va Dm Dsus2 Dm loco Dsus2

w/ Whammy Pedal

+2 1/2 +1 1/2 w/ bar (17) +1 1/2 17 +1 1/2 (17) +2 1/2 w/ bar (17) P.S. 12 0

Am F/A

12 0 12 0 12 13 12 0 10 0 10 0 10 12 10 0 8 0 8 0 8 10 8 0 7 8 7 0 5 0 5 0

Am F/A

12 0 12 0 12 13 12 0 10 0 10 0 10 12 10 0 8 0 8 0 8 10 8 0 7 8 7 0 5 0 5 0

Dm Dsus2

13 0 13 0 13 15 13 0 12 0 12 0 12 13 12 0 10 0 10 0 10 12 10 0 8 10 0 0 8 10 8 0

Dm Dsus2

13 15 0 13 13 15 13 0 12 13 12 0 12 13 12 0 10 10 0 8 8 0 10 0 8 8 0 10 10 0 8

Am F/A

13 13

12 12 12 12 12 10 8 12 8 10 12 10 8 12 8 10 12 10 8 7 8 10 8 7 5 7 8 5 5 7 8 7 5 8 6 5 6 8 6 5 7

Am F/A

13 13 12 11

4 5 7 5 4 5 7 9 7 5 4 5 7 9 7 5 9 5 7 9 7 5 4 5 7 4 5 7 9 7 5 9 5 7 9 7 5 8 5 7 8 10 7 9 10 9 7 10 7

Dm Dsus2

10 10

10 7 10 7 9 10 12 9 10 12 10 9 12 10 12 10 12 13 10 12 10 12 10 10 13 10 13 10 13 15 12 13 15 13 12

Dm Dsus2 Fmaj9(no3rd) G5

Gtrs. 1, 5 & 6

8va - loco

(cont. in notation)

13 15 15 15 (15) 15 (15) 17 19 17 20 17 20 20 17 20 17 19 17 19 17 20 17 17 X X

G#°7

Gtr. 7

Gtrs. 1 & 5

Gtr. 6

divisi

19 16 19 16 13 16 13 10 13 10 13 10 7 10 7 10 7 4 7 4 7 4 1 4 4 0 3 0 3

9 12 15 18

X X X X

9 15 18

4 7 10 13

⊕ Coda

Gtrs. 2, 3 & 4: w/ Riffs D & D1
Gtrs. 5 & 6: w/ Rhy. Fig. 1
Am Asus2 A5 Csus2 Gsus2

Am E5 F Csus2

Gsus2
Riff E

End Riff E

Gr. 8 (dist.)

*Vol. swell

G

Gtrs. 2, 3 & 4: w/ Riffs D & D1 (2 times)
Gtrs. 5 & 6: w/ Rhy. Fig. 1 (2 times)
Gr. 8 tacet

Am

Asus2

A5

Csus2

Gr. 9 (dist.)

Gsus2

Am

E5

F

Csus2

Gsus2

10 8 0 10 8 0 7 6 0 10 7 0 7 6 0 10 7 0 12 10 0 12 10 0 14 12 0 15 14 0 17 15

Am

Asus2

A5

Csus2

19 17 0 20 17 0 19 17 0 20 17 0 20 17 0 20 17 0 19 17 0 20 17 0 19 17 0 19 17 0 19 17 0 19 17

Gsus2

0 19 17 0 19 17 0 19 17 0 19 17 0 17 15 0 0 17 15 0 15 14 12 14 12 12 15 12 12 15 12

Am

E5

F

Csus2

12 10 0 14 12 0 15 14 0 17 15 0 19 17 0 19 17 0 19 17 0 20 17 0 22 17 0 20 17 0 19 17

Gsus2

0 20 17 0 19 17 0 19 17 0 19 17 0 19 17 0 19 17 0 19 17 0 19 17 0 17 15 0 15 14 0 14

Gtrs. 2, 3 & 4: w/ Riffs D & D1 (1st meas.)

Gtr. 8: w/ Riff E

A5

Gtrs.
5 & 6

12 (12)

SEVEN STRING

By Joe Satriani

A

Moderate Rock ♩ = 124

*Gtrs. 1 & 2 N.C.(B5)

f w/ dist.

TAB

0 7 7 0 5 7/10 0 7 7 0 5 5 3 0 7 7 0 5 7/10

*7-str. elec.'s; 7th str. tuned to low B.

N.C.(B5)

P.M. ---| P.M. ---| P.M. ---| P.M. ---|

0 7 7 5 5 7 0 0 5 7 0 0 0 0 5 7 0 0 5 7 0 0 0 0

B

B5 Gtr. 4 (dist.)

B(b5)/F B7(no3rd)/F# B5

f w/ wah-wah as filter

1/2 1/2 1/2 1/2 1/2 1/2

4 7 7 7 4 4 0 4 0 4 7 7 7

Gtr. 3 (clean)

mf let ring

Riff A1

0 3 4 2

Gtrs. 1 & 2

P.M. ---|

Riff A

0 0 0 0 0 0 0 0 6 6 6 7 7 7 7 7 0 0 0 0 0 0 0 0

Gtrs. 1, 2, & 3: w/ Riffs A & *A1 (6 times)

B(b5)/F B7(no3rd)/F# B5 B(b5)/F B7(no3rd)/F#

End Riff A1

let ring

End Riff A

P.M.

*6th time, omit final tie.

Gtr. 4 B5 B(b5)/F B7(no3rd)/F# B5

B(b5)/F B7(no3rd)/F# B5 B(b5)/F B7(no3rd)/F#

15ma - 7 loco P.M. - 1 1/2 1/4 P.H. P.H.

Pitch: E# F#

B5 B(b5)/F B7(no3rd)/F# B5

C

B(b5)/F

B7(no3rd)/F#

B5

Em/G

Gtr. 4

Gtrs. 1 & 2

E/G#

Em/G

Gtrs. 1 & 2: w/ Riff A (2 times)

B5

B(b5)/F

B7(no3rd)/F#

B5

B(b5)/F

B7(no3rd)/F#

Gtr. 4

Gtr. 3

Bm7

Gr. 5 (dist.) **Riff B**

f
w/ slide & wah-wah as filter

9 10 6 (6) 7

Gtrs. 1 & 2

Rhy. Fig. 1

w/ wah-wah as filter

P.M. P.M. P.M. P.M.

End Rhy. Fig. 1

7 7 5 5 7 5 5 5 5 5 5 5 12 14 12 14 10 12 10 12

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 times)

E5 D5 Bm7

Gtr. 5

9 10 12

F

Gtr. 5 tacet
N.C.(B5)

Gtrs. 1 & 2

wah-wah off

0 7 7 0 5 7/10 0 7 7 0 5 5/3 0 7 7 0 5 7/10

G

*Bm7

Gtr. 6 (dist.)

f
w/ wah-wah as filter
1/2

11 (11) 11 11 9 7 9

Gtrs. 1 & 2

Rhy. Fill 1

End Rhy. Fill 1

0 7 7 5 7 7 7 7

*Chord symbols reflect overall harmony.

Gtr. 1: w/ Rhy. Fill 1

(9) 11 12 11 12 11 9 7 9 7 7 9 (9) 7 9 11 11 12 11 (12) 9 11 (11)

Gtr. 2

10 10

Gtr. 2 tacet

Gtr. 6

First system of guitar notation for Gtr. 6. The treble clef staff shows a melodic line with triplets and wavy lines. The bass clef staff shows a complex fretboard pattern with fingerings: 11 12 11 \ 9 7 \ 9 \ 7 (7) 9 7 9 7 \ 5 7 \ 9 10 9 10 9 \ 7 7 7 \ 9 9 7 16 \.

C#5

Second system of guitar notation for C#5. The treble clef staff shows a melodic line with fingerings 6, 6, 7, 6. The bass clef staff shows a complex fretboard pattern with fingerings: 7 9 11 7 9 11 7 9 11 9 7 11 7 9 11 9 7 11 7 9 11 7 7 9 11 9 7 7 9 11 9 7 7 9 11 9 7 11 7 9.

Third system of guitar notation for C#5. The treble clef staff shows a melodic line with fingerings 6, 6, 3, 7, 6, 6, 7. The bass clef staff shows a complex fretboard pattern with fingerings: 11 9 11 9 12 11 9 9 11 12 9 11 12 9 11 9 7 9 11 7 9 11 8 9 11 9 8 11 8 11 9 8 11 9 7 9 11 8 9 11 8 9 11 13 11.

Fourth system of guitar notation for C#5. The treble clef staff shows a melodic line with fingerings 6, 6, 6, 7, 6, 6, 6. The bass clef staff shows a complex fretboard pattern with fingerings: 9 13 9 11 13 11 9 9 11 13 11 9 13 9 11 13 9 11 13 9 11 13 11 9 13 8 9 11 8 9 8 8 9 11 8 9 11 8 9 11 9 8.

Fifth system of guitar notation for C#5. The treble clef staff shows a melodic line with fingerings 3, 6, 6, 7, 6, 6, 7. The bass clef staff shows a complex fretboard pattern with fingerings: 11 \ 8 (8) 6 6 6 7 9 7 6 9 7 6 7 6 9 6 7 9 6 7 9 6 7 9 7 6 6 7 9 7 6 7 \ 9 16 \.

E5

Sixth system of guitar notation for E5. The treble clef staff shows a melodic line. The bass clef staff shows a complex fretboard pattern with fingerings: 0 0 0 14 12 14 15 14 15 14 15 14 15 14 12 12.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the melody in treble clef with a key signature of one sharp (F#). The melody features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Above the staff, there are wavy lines indicating a tremolo effect. The second system contains the bass line, which is a simple accompaniment consisting of eighth and sixteenth notes. The bass line also includes wavy lines indicating a tremolo effect. The score is written for a single melodic line and a simple bass accompaniment.

The musical score for "The Rose Tree" consists of two staves. The top staff is written in treble clef with a key signature of one sharp (F#). It contains three measures of music. The first measure has a slur over seven eighth notes, with a "7" above it. The second measure has a slur over six eighth notes, with a "6" above it. The third measure has a slur over eight eighth notes. The bottom staff is a single-line bass line containing numbers representing fret positions. It includes slurs and ties connecting the numbers across measures.

F#5

The musical score is written in a single staff with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody is written in a single staff with various ornaments and fingerings. Below the staff is a guitar fretboard diagram showing the corresponding fret numbers for each note.

The fretboard diagram consists of two rows of numbers. The first row contains the following fret numbers: 2, 4, 2, 4, 2, 1, 2, 4, 1, 2, 4, 6, 4, 2, 6, 2. The second row contains the following fret numbers: 4, 6, 2, 0, 2, 2, 1, 6, 7, 9, 6, 7, 9, 6, 7, 9, 6, 8, 9.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The melody begins with a quarter note G#4, followed by a quarter note A4, and then a half note B4. A slur covers the next four notes: G#4, A4, B4, and A4. This is followed by a quarter note G#4, a quarter note F#4, and a half note E4. The second system continues the melody with a quarter note D4, a quarter note C4, and a half note B3. The key signature changes to one sharp (F#) for the remainder of the piece. The melody continues with a quarter note A3, a quarter note G3, and a half note F#3. The final measure of the piece is a half note E3. The second system also includes a bass staff with fingerings: 19, 19, (19), 14, 17, 14, 16, 14, 17, 16, 14, 16, 14, 13, 16, 12, 14, 14, 14, 14.

H

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

Gtr. 5: w/ Riff B

Gtr. 6: tacet

E5

D5

Gtr. 7 (dist.)

f
w/ slide & wah-wah as filter

*Wah indications: o = open (toe up);
+ = closed (toe down). Gradually close pedal.
**Tap w/ edge of pick.

Bm7

E5

D5

Bm7

E5

D5

Bm7

E5
8va

D5

Bm7

semi-harm

I

*Hypothetical fret location

Gtr. 7: tacet
N.C. (B5)

Gtrs. 1 & 2

1., 2.

3.

HILL GROOVE

By Joe Satriani

A

Moderately slow ♩ = 96 (♩ = $\frac{3}{4}$)

B

2nd time, Gtr. 2: w/ Fill 1

(Drums) Gtr. 1 (dist.)

mf

**C7

TAB

9 10 8 11 11 8 10 9 9 10 8 11

*Key signature denotes C Mixolydian.

**Chord symbols reflect basic harmony.

(11) 11 8 10 9 9 10 8 10 10 8 10 7 9 10 9 8 10 7 8 10 9 10 8 11

(11) 11 8 10 9 9 10 8 11 8 11 8 11 8 10 9 9 10 8 10 10 8 10 9 7 9 10 8 9

C

C7

(9) 8 10 7 8 10 10 8 9 8 12 8 10 8 12 10 8 8 12 8 10 0 10 11 12 10 X X

To Coda

semi-harm. semi-harm. semi-harm.

8 8 12 8 0 8 12 12 10 8 12 8 10 10 10 11 12 10 12 12 10 8 12 8 12 X 10 10 8

8va-----

P.M.

D

C7

8va-----

8va-----

8va-----

E

C7

loco

8va-----

*8va

(10) 8 10 7 8 10 8 10 10 7 10 10 12 10 12/14 12 13 17

*Refers to harmonic only.

F

Am F C Am F C

Gtr. 1

grad. bend

1/2 1 1/2 1 1/2 1

15 15 13 15 15 13 14 13 15 15 13 15 16 16 13

Riff A

Gtr. 2 (dist.)

grad. bend

Gtr. 3 (dist.)

divisi

Riff A1

1/2 1/2 1/2 1/2 1/2 1/2 1 1/2 1/2 1 1/2 1/2 1 1/2 1/2 1

15 15 13 15 15 13 14 13 15 15 13 15 16 16 13

Am F C

grad. bend

1/2 1 1/2 1 1/2 1

(13) (13) 15 15 13 15 (15) 13 15 15 15 15 (15) 13

grad. bend

grad. bend

1/2 1/2 1/2 1/2 1 1/2 1/2 1/2 1 1/2 1/2 1 1/2 1/2 1

(13) (5) 15 13 5 15 15 13 15 (15) 13 5 15 15 15 (15) 13 15 13 5

6 7 5

Am F C Gtr. 3 tacet

End Riff A

Fill 1 Gtr. 2

End Fill 1

w/ pick & middle finger-----

G Gtr. 2 tacet

Gtr. 1 C7

rake - -

10

13 12 10 13 10 13 11 10/11 13 15 12 13 15 13 12/13 15 17 17 15 13 12 13 15 13 10 13/10

V---I V---I

(18) 17 15 13 17 15 13 12 13 15 13 12 13 13 10 8 10 7 17 13 15 12 13 14 12 9 10 10

7

8 7 10 7 7 8 10 7 8 7 7 8 10 7 9 10 9 7 9 9 10 9 7 9 9 10 9 7 9 10 9 7 9 10 9 7 9

P.M.

15 15 13 15 12 13 15 13 11 8 11 8 11 8 10 9 8 9 7 9 7 10

11

7 10 8 7 10 8 7 10 7 8 7 10 7 10 8 7 3 5 7 3 5 7 5 3 2 3 5 3 2

9

3 5 3 2/3 7 3 5 7 5 3 7 3 5 7 5 3 7 3 5 7 5 3 7 3 5 3 7 3 5 7 5 3

H

Gtrs. 2 & 3: w/ Riffs A & A1

Am F C

grad. bend

(13) 13 13 13 14 15 15 13 15 15 (15) 13 15 15 15 13 13 14 13 15

Am F C D.S. al Coda

15 15 15 13 16 16 (16) 9 10 8 11

⊕ Coda

10 8 12 8 8 X X X X 10 8 9 8 12 8 8 12

10 8 12 10 8 10 X X X X 10 8 9 10 11 12 X 12 8 12 12 10 8 12 8 8 X X X X 10 8 9

I

C7

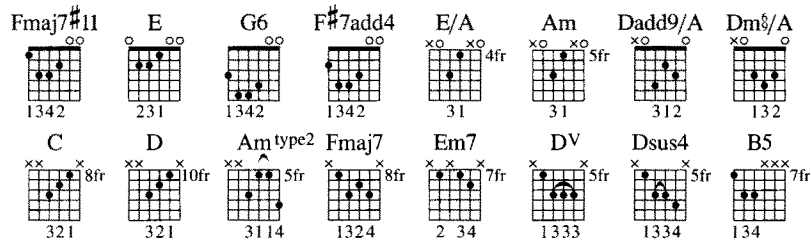
12 12 8 8 X 12 10 8 12 10 8 X 10 11 12 10 X X

P.M.

12 12 8 8 12 12 10 10 12 10 8

THE JOURNEY

By Joe Satriani



A

Moderately slow Rock ♩ = 96

Fmaj7#11 E G6 F#7add4

Rhy. Fig. 1

*Gtr. 2 (slight dist.)

Gtr. 1 (dist.)

f

f

15 12 15 12 15 12 15 12 15 12 14 15 12 14 14 12 X 15 15 12

(14) 12 14 14 12 X 15 15 12

*Doubled throughout

Fmaj7#11 E G6 F#7add4

15 12 12 15 12 15 12 15 12 14 14 12 14 13 (13) 12 10 12

Fmaj7#11 E G6 F#7add4

10 12 10 12 10 12 14 12 14 14 12 14 14 12 14 12 14 12

B

Gtrs. 1 & 2 tacet

*E

Esus4

D \sharp

Fmaj7 \sharp 11

End Rhy. Fig. 1

Gtr. 3 (elec.)

mp

w/ flanger

*2nd time, bass plays E pedal (next 8 meas.).

C \sharp m7

C \sharp m11

Cmaj7 \sharp 11

let ring ---

E

F \sharp 7add4/A \sharp

let ring 4

let ring --- 4

Asus2

(2nd time, cont. in slashes)

C

E/A

Am

Dadd9/A

Dm \sharp /A

E/A

Am

Gtr. 3

Gtr. 4 (dist.)

Gtr. 1
divisi

Fmaj7#11 E G6 F#7add4

Fmaj7#11 E G6 F#7add4

Fmaj7#11

E

*Em

Gtr. 6 (clean)

(♩ = ♩)

Gtr. 5 (clean)

(♩ = ♩)

Riff A

mp

P.M.

*Chord symbols reflect overall harmony.

C

End Riff A

Gr. 5: w/ Riff A
Em

Gr. 6
8va

C

mp

Harm.

Pitch: E G

F

Gr. 5: w/ Riff A (6 times)
Em7

Gr. 1

P.M.

P.M.-----4

Gr. 6
Riff B
loco

mf

w/ dist.

1/4

Cmaj7

P.M.

End Riff B

Gr. 5: w/ Riff B (5 times)
Em7

Gr. 1

1/4

P.M.

Cmaj7

System 1 of Cmaj7. The staff shows a melodic line with eighth and sixteenth notes, some with vibrato. The fretboard diagram below shows the following fret numbers: 5, 7, 9, 7, 9, 7, 10, 7, 7, 10, 7, 7, 10, 7, 9, 7, 9. A 1/4 note is indicated above the 10th fret.

Em7

System 2 of Em7. The staff shows a melodic line with eighth and sixteenth notes, some with vibrato. The fretboard diagram below shows the following fret numbers: 8, 8, 9, 9, 9, 7, 9, 7, 9, 7, (7), 7, 5, 12, 10, 12/14, 12. A 1/4 note is indicated above the 7th fret.

Cmaj7

System 3 of Cmaj7. The staff shows a melodic line with eighth and sixteenth notes, some with vibrato. The fretboard diagram below shows the following fret numbers: 14, 14, 14, 12, 14, 12, 14, 12, 14, (14), 12, 15, 12, 14, 12, 12, 15, 14, 12, 15, 14, 12, 14, 12, 12. A 1/2 note is indicated above the 14th fret.

Em7

System 4 of Em7. The staff shows a melodic line with eighth and sixteenth notes, some with vibrato. The fretboard diagram below shows the following fret numbers: 15, 15, 15, 12, 15, 15, 14, 14, 12, 12, 14, 12, 15, 12, 12, 14, 12, 14. A 1/2 note is indicated above the 14th fret. A V-shaped symbol is present above the 12th fret.

Cmaj7

System 5 of Cmaj7. The staff shows a melodic line with eighth and sixteenth notes, some with vibrato. The fretboard diagram below shows the following fret numbers: 12, 14, 12, 12, 14, 12, 12, 14, 12, 14, 12, 10, 12, 10, 12, 14, 12, 14, 14, 12, 14, 14, 10, 12, 12. A V-shaped symbol is present above the 12th fret.

Em7

System 6 of Em7. The staff shows a melodic line with eighth and sixteenth notes, some with vibrato. The fretboard diagram below shows the following fret numbers: 15, 15, 15, 15, 15, 15, 12, 15, 12, 12. A 1/2 note is indicated above the 15th fret.

Cmaj7

grad. bend

15 12 14 12

3

12 15 12 14 12 15 12 14 12 15 12 14 12 14

Em7

14 12 14 12 15 14 12 14 12 14 12 15 12 14 12 12

8va

grad. bend

12 15 12 15 12 15/17 12 20

Cmaj7

8va

grad. release

20 19 18 17 20 17 20 20 17 19 17 19 20 19 17 17 17 20 17 17

Am type2 Fmaj7

Gtr. 6

Gtr. 1

8va

loco

Gtr. 5

P.M.

Em7 D5V Dsus4 DV

Gtr. 1

Gtr. 5

P.M.

Am type2 Fmaj7

Gtr. 1

Gtr. 5

P.M.

(cont. in notation)

Gtr. 1 B5

8 12 13 13 13 14 14 10 10 10

Gtr. 6

7 7 7 7 7 X 7 7 7 7 7 X 7 7

Gtr. 5

9 X 9 9 10 X 10 10 11 X 11 11 12 X 12 12

11 11 12 12 12 13 13 14 14 14

7 7 7 7 7 X 7 7 7 7 7 X 7 7

(cont. in slashes)

8 X 8 8 9 X 9 9 10 X 10 10 11 X 11 11

(cont. in slashes)

Gtrs. 1, 5 & 6 tacet
N.C.

B5

Gtrs. 5 & 6

Gtr. 1

8va

19 19 (19) 19 19 (19) 19 19 19 (19) 19 19 (19) 19 19

G

E

Gtr. 3

(♩ = ♩)

Esus4

D♯

C♯m7

mp

w/ flanger

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

13 13 13 13 13 13 13 14 11 11 11 11 11 14 13 11 9

14 14 14 14 14 14 12 12 12 12 12 12 12 12 12 11

C♯m11

Cmaj7♯11

E

let ring -----

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

*F♯7add4/E

9 4 9 9 11 0 0 0 0 0 0 0 0 0 0 0

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

*Bass plays E (till end).

Asus2/E

E

grad. rit.

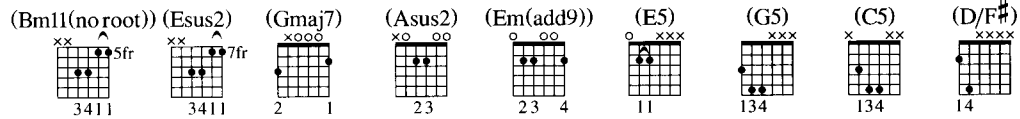
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

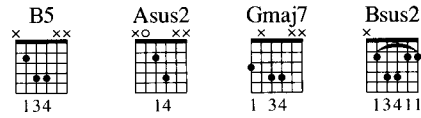
THE TRAVELER

By Joe Satriani

Gtrs. 1 & 2 chords:



Gtr. 5 chords:



*Gtrs. 1 & 2: Tune down 2 1/2 steps:
(low to high) B-E-A-D-F#-B

A

Moderately ♩ = 124

** Dsus2/B
(Gsus2/E)

C#7sus4/B
(F#7sus4/E)

Rhy. Fig. 1

Gtrs. 1 & 2

mf w/ clean tone

Tablature for Gtrs. 1 & 2:

Measure	T	A	B
1	10	10	10
2	10	10	10
3	10	10	10
4	10	10	10
5	10	10	10
6	X	X	X
7	12	12	12
8	12	12	12
9	12	12	12
10	12	12	12
11	12	12	12
12	12	12	12
13	12	12	12
14	12	12	12
15	12	12	12
16	12	12	12
17	12	12	12
18	12	12	12
19	12	12	12
20	12	12	12
21	12	12	12
22	12	12	12
23	12	12	12
24	12	12	12
25	12	12	12
26	12	12	12
27	12	12	12
28	12	12	12
29	12	12	12
30	12	12	12
31	12	12	12
32	12	12	12
33	12	12	12
34	12	12	12
35	12	12	12
36	12	12	12
37	12	12	12
38	12	12	12
39	12	12	12
40	12	12	12
41	12	12	12
42	12	12	12
43	12	12	12
44	12	12	12
45	12	12	12
46	12	12	12
47	12	12	12
48	12	12	12
49	12	12	12
50	12	12	12
51	12	12	12
52	12	12	12
53	12	12	12
54	12	12	12
55	12	12	12
56	12	12	12
57	12	12	12
58	12	12	12
59	12	12	12
60	12	12	12
61	12	12	12
62	12	12	12
63	12	12	12
64	12	12	12
65	12	12	12
66	12	12	12
67	12	12	12
68	12	12	12
69	12	12	12
70	12	12	12
71	12	12	12
72	12	12	12
73	12	12	12
74	12	12	12
75	12	12	12
76	12	12	12
77	12	12	12
78	12	12	12
79	12	12	12
80	12	12	12
81	12	12	12
82	12	12	12
83	12	12	12
84	12	12	12
85	12	12	12
86	12	12	12
87	12	12	12
88	12	12	12
89	12	12	12
90	12	12	12
91	12	12	12
92	12	12	12
93	12	12	12
94	12	12	12
95	12	12	12
96	12	12	12
97	12	12	12
98	12	12	12
99	12	12	12
100	12	12	12

*Baritone gtrs. arr. for standard gtrs. (music sounds a 4th lower than indicated).

**Symbols in parentheses represent chord names respective to Baritone guitars.
Symbols above reflect actual sounding chords. Chord symbols reflect overall harmony.

Bsus2
(Esus2)

End Rhy. Fig. 1

Tablature for Gtrs. 1 & 2, End Rhy. Fig. 1:

Measure	T	A	B
1	7	7	7
2	7	7	7
3	7	7	7
4	7	7	7
5	7	7	7
6	7	7	7
7	7	7	7
8	7	7	7
9	7	7	7
10	7	7	7
11	7	7	7
12	7	7	7
13	7	7	7
14	7	7	7
15	7	7	7
16	7	7	7
17	7	7	7
18	7	7	7
19	7	7	7
20	7	7	7
21	7	7	7
22	7	7	7
23	7	7	7
24	7	7	7
25	7	7	7
26	7	7	7
27	7	7	7
28	7	7	7
29	7	7	7
30	7	7	7
31	7	7	7
32	7	7	7
33	7	7	7
34	7	7	7
35	7	7	7
36	7	7	7
37	7	7	7
38	7	7	7
39	7	7	7
40	7	7	7
41	7	7	7
42	7	7	7
43	7	7	7
44	7	7	7
45	7	7	7
46	7	7	7
47	7	7	7
48	7	7	7
49	7	7	7
50	7	7	7
51	7	7	7
52	7	7	7
53	7	7	7
54	7	7	7
55	7	7	7
56	7	7	7
57	7	7	7
58	7	7	7
59	7	7	7
60	7	7	7
61	7	7	7
62	7	7	7
63	7	7	7
64	7	7	7
65	7	7	7
66	7	7	7
67	7	7	7
68	7	7	7
69	7	7	7
70	7	7	7
71	7	7	7
72	7	7	7
73	7	7	7
74	7	7	7
75	7	7	7
76	7	7	7
77	7	7	7
78	7	7	7
79	7	7	7
80	7	7	7
81	7	7	7
82	7	7	7
83	7	7	7
84	7	7	7
85	7	7	7
86	7	7	7
87	7	7	7
88	7	7	7
89	7	7	7
90	7	7	7
91	7	7	7
92	7	7	7
93	7	7	7
94	7	7	7
95	7	7	7
96	7	7	7
97	7	7	7
98	7	7	7
99	7	7	7
100	7	7	7

B

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 times)

Dsus2/B
(Gsus2/E)

C#7sus4/B
(F#7sus4/E)

Bsus2
(Esus2)

Gtr. 3 (dist.)

mf
w/wah-wah as filter

Tablature for Gtr. 3 (dist.):

Measure	T	A	B
1	9	9	9
2	9	9	9
3	9	9	9
4	9	9	9
5	9	9	9
6	9	9	9
7	9	9	9
8	9	9	9
9	9	9	9
10	9	9	9
11	9	9	9
12	9	9	9
13	9	9	9
14	9	9	9
15	9	9	9
16	9	9	9
17	9	9	9
18	9	9	9
19	9	9	9
20	9	9	9
21	9	9	9
22	9	9	9
23	9	9	9
24	9	9	9
25	9	9	9
26	9	9	9
27	9	9	9
28	9	9	9
29	9	9	9
30	9	9	9
31	9	9	9
32	9	9	9
33	9	9	9
34	9	9	9
35	9	9	9
36	9	9	9
37	9	9	9
38	9	9	9
39	9	9	9
40	9	9	9
41	9	9	9
42	9	9	9
43	9	9	9
44	9	9	9
45	9	9	9
46	9	9	9
47	9	9	9
48	9	9	9
49	9	9	9
50	9	9	9
51	9	9	9
52	9	9	9
53	9	9	9
54	9	9	9
55	9	9	9
56	9	9	9
57	9	9	9
58	9	9	9
59	9	9	9
60	9	9	9
61	9	9	9
62	9	9	9
63	9	9	9
64	9	9	9
65	9	9	9
66	9	9	9
67	9	9	9
68	9	9	9
69	9	9	9
70	9	9	9
71	9	9	9
72	9	9	9
73	9	9	9
74	9	9	9
75	9	9	9
76	9	9	9
77	9	9	9
78	9	9	9
79	9	9	9
80	9	9	9
81	9	9	9

Dsus2/B (Gsus2/E) C#7sus4/B (F#7sus4/E) Bsus2 (Esus2)

P.M.----- P.H. P.H. P.H.

Pitch: B B G#

*Refers to harmonic only (next 3 meas.).

(Bm11(noroot)) Rhy. Fig. 2 (Esus2) End Rhy. Fig. 2

C

(Gmaj7) Rhy. Fig. 3 (Asus2) (Em(add9)) End Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)
 Dmaj7 (Gmaj7) Esus2 (Asus2) Bm(add9) (Em(add9))

Dmaj7 (Gmaj7) Esus2 (Asus2)

Bm(add9)
(Em(add9))

8va-----

Dmaj7
(Gmaj7)

loco

Esus2
(Asus2)

Bm(add9)
(Em(add9))

D

B5 Rhy. Fig. 4

Asus2 Gmaj7

Asus2 B5 End Rhy. Fig. 4

Asus2 Gmaj7

Asus2 B5

*Gtr. 5 (clean)

mf

Gtrs. 3 & **4

Riff A

End Riff A

P.M.

*Doubled throughout

**Gtr. 4 (clean) played *mp*.

Asus2 Gmaj7

Asus2 B5

Asus2 Gmaj7

Asus2 Rhy. Fill 1

End Rhy. Fill 1

Gtr. 3

P.M.

Gtr. 4

Riff B

End Riff B

P.M.

E

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 times)

Gtr. 4 tacet

Dsus2/B
(Gsus2/E)

C#7sus4/B
(F#7sus4/E)

Bsus2
(Esus2)

Gtr. 3

Pitch: C#

*Refers to harmonic only.

Dsus2/B
(Gsus2/E)

C#7sus4/B
(F#7sus4/E)

Bsus2
(Esus2)

*Attack simulated by wah-wah.

Dsus2/B
(Gsus2/E)

C#7sus4/B
(F#7sus4/E)

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Bsus2
(Esus2)

F#m11
(Bm11)

Bsus2
(Esus2)

*8va-----

P.H.-----

*Refers to harmonics only.

F

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (4 times)

Dmaj7
(Gmaj7)Esus2
(Asus2)Bm(add9)
(Em(add9))

8va

Dmaj7
(Gmaj7)Esus2
(Asus2)Bm(add9)
(Em(add9))

8va

Dmaj7
(Gmaj7)Esus2
(Asus2)

8va

Bm(add9)
(Em(add9))Dmaj7
(Gmaj7)

8va

Esus2
(Asus2)Bm(add9)
(Em(add9))

8va

G

Gtr. 4: w/ Riff A (3 1/2 times)
Gtr. 5: w/ Rhy. Fig. 4 (3 1/2 times)

1., 2., 3.

4.
Gtr. 4: w/ Riff B
Gtr. 5: w/ Rhy. Fill 1

B5

Asus2

Gmaj7

Asus2

B5

Asus2

H

(E5)

(G5)

(C5)

(D/F#)

(E5)

Gtrs.
1 & 2

(G5)

(C5)

(D/F#)

(E5)

(G5)

(C5)

(D/F#)

(E5)

(G5)

(C5)

(D/F#)

I

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 times)

Dsus2/B
(Gsus2/E)

C#7sus4/B
(F#7sus4/E)

Bsus2
(Esus2)

Dsus2/B
(Gsus2/E)

C#7sus4/B
(F#7sus4/E)

Bsus2
(Esus2)

Dsus2/B
(Gsus2/E)

C#7sus4/B
(F#7sus4/E)

Bsus2
(Esus2)

Gtrs. 1 & 2: w/ Rhy. Fig. 2

F#m11
(Bm11)

Bsus2
(Esus2)

J

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (4 times)

Dmaj7
(Gmaj7)

Esus2
(Asus2)

Bm(add9)
(Em(add9))

8va-

Dmaj7
(Gmaj7)

Esus2
(Asus2)

Bm(add9)
(Em(add9))

loco

Dmaj7
(Gmaj7)

Esus2
(Asus2)

Bm(add9)
(Em(add9))

8va-

loco

Dmaj7
(Gmaj7)

Esus2
(Asus2)

Bm(add9)
(Em(add9))

loco

K

Gtr. 4: w/ Riff A (8 times)

Gtr. 5: w/ Rhy. Fig. 4 (3 1/2 times)

B5

Asus2

Gmaj7

Asus2

B5

Asus2

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

Gr. 5: w/ Rhy. Fig. 5 (3 times)

B5 Rhy. Fig. 5 Asus2 Gmaj7 Asus2 B5 End Rhy. Fig. 5 Asus2 Gmaj7

Gr. 5

P.M.

14 11 12 11 12 11 12 10 11 12 9 12 11 12 14 11 12 11 12 11 12

Asus2 B5 Asus2 Gmaj7 Asus2 B5

P.M.

10 11 12 9 11 10 12 14 11 12 11 12 11 12 10 11 12 9 12 11 12

Asus2 Gmaj7 Asus2 B5

P.M.

14 11 12 11 12 14 11 12 11 14 11 12 14 11 12 11 12 14 10 12 15 12

L

Gr. 4: w/ Riff A (4 times)
Gr. 5: w/ Rhy. Fig. 5 (3 times)

B5 Asus2 Gmaj7 Asus2 B5 Asus2 Gmaj7

12 12 12 12 12 12 12 15 12 14 17 12 14 15 12 12 14 12 14 10 12 10 12 10 12 9 11 10 12 9 11 7 9 7 10

Asus2 B5 Asus2 Gmaj7

7 9 7 10 7 10 7 10 7 10 9 7 9 9 9 7 9 7 9 10 7 9 7 7 10 7 9

Gtr. 1: w/ Rhy. Fig. 6

B5
(E5)

A5
(D5)

G5
(C5)

A5
(D5)

B5
(E5)

A5
(D5)

G5
(C5)

Asus2
(D5)

Bsus2
(E5)

Gtr. 3

Bsus2

Gtr. 5

Gtr. 3

*Rock wah-wah pedal.

Gtr. 1

Free time

Gtr. 5 tacet

Bm(add9)
(Em(add9))

Bm(maj7)
(Em(maj7))

Bm(add9)
(Em(add9))

Gtr. 3

w/ bar

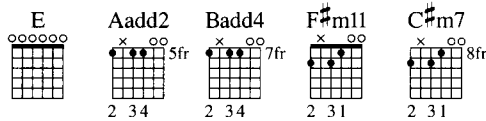
Gtr. 2

mp let ring -

Gtr. 1

YOU SAVED MY LIFE

By Joe Satriani



Gtr. 5: Open E tuning:
(low to high) E-B-E-G#-B-E

A

Moderately slow ♩ = 88

E Rhy. Fig. 1

**Gtr. 5 (acous.) *mp*

Gtr. 3 (elec.) *mp* w/ slight dist.

*Gtrs. 1 & 2 *divisi* *mp* w/ slight dist.

TAB

9 7 9 5 4/6

*Elec. gtrs.

Gtr. 4 (elec.) **Riff A** *mp* w/ slight dist.

TAB

7 6 7 2/4

**Doubled throughout

Badd4 **Aadd2** **E** **End Rhy. Fig. 1**

TAB

7 8 5 4 5 5 4/6 4 4

End Riff A

TAB

6 4 2 4 4 2 2

Aadd2

Badd4

Gtrs. 1 & 3

Gtr. 2

Gtr. 4

Gtr. 1

Aadd2

E

Gtr. 3 tacet

Aadd2

Gtr. 3

Gtr. 2

Gtr. 2

divisi

Gtr. 4

let ring

Gtr. 4 tacet

Badd4 Aadd2 E

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

let ring

divisi

1/2

12 11 11/13 11 9 11 9 9 9 7 9 5

11 (11) 11 9 9/11 11/13 11/13 9 8 9 4/6

9 11 9/11 7 9 7 9 7 9 9 7 9 5

7 9

Aadd2 Badd4 Aadd2 E

(5) 4 6 4 4/6 8 9 7 9 9

(6) 8 (8) 6 4 6 6 (6)/9 9 9

(5) 7 5 4 5 4 7 5 7

B

F#m11
Rhy. Fig. 2

C#m7

Gtr. 5: w/ Rhy. Fig. 2 (2 times)

F#m11

End Rhy. Fig. 2

Gtr. 5

Gtr. 1

Gtr. 2

divisi

Gtrs. 3 & 4

C#m7

F#m7

C#m7

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 3 tacet
Aadd2
Rhy. Fig. 3

Badd4

End Rhy. Fig. 3

Gtr. 5

Gtr. 1

Gtr. 2

Gtr. 4

Riff B

End Riff B

11 9 4 6 4 4 6 4 9 11 9 9 9 11

7 9

Gtr. 4: w/ Riff B (3 times)
Gtr. 5: w/ Rhy. Fig. 3 (3 times)
Aadd2

Badd4

Gtr. 1

Gtr. 2

11 9 9 7 6 4 2 4 9 11 13 12 12 14

Aadd2

Badd4

12 14 9 11 9 9 11 9 11 11 13 12 14 12 12 14

Aadd2

Badd4

14 12 12 14 10 12 10 9 10 12 17 17 16 14

(11)

C

Gtr. 4: w/ Riff A
Gtr. 5: w/ Rhy. Fig. 1 (4 times)

E Aadd2 Badd4 Aadd2 E

Aadd2 Badd4

Gtr. 1

Gtr. 2

Gtr. 4 Gtr. 3 Gtr. 4 divisi

*Gtr. 3 to left of slash in tab.

Gtr. 4 tacet Aadd2 E Aadd2

Gtr. 1

p *mp*

Gtr. 2

Gtr. 3

D

Gtrs. 1, 2 & 3 tacet

C#m7

Rhy. Fig. 4

Badd4

Aadd2

Badd4

C#m7

End Rhy. Fig. 4

Gtr. 5

Gtr. 6 (elec.)

mp

w/ dist. & wah-wah as filter

Gtr. 4

2/4

Gtr. 5: w/ Rhy. Fig. 4 (7 times)

Badd4

Aadd2

Badd4

C#m7

4

Badd4

Aadd2

Badd4

C#m7

4

2

0

0

2

4

Badd4 Aadd2 Badd4 C#m7

E

Gtr. 5: w/ Rhy. Fig. 2 (3 times)

F#m11

Gtr. 6 tacet

F#m11

Gtrs. 1 & 3

Gtr. 2

divisi

Gtr. 6

*Rock wah-wah pedal

*Rock wah-wah pedal

C#m7 F#m11 C#m7

Gr. 5: w/ Rhy. Fig. 3 (4 times)
Aadd2

Gr. 3 tacet
Badd4

First system: Treble clef, key of D major. Staff 1 (Gr. 5) has a whole rest followed by a quarter note D5, an eighth note E5, a quarter note F#5, and a quarter note G5. Staff 2 (Gr. 3) has a whole rest. Fingering: 9, 4/6, 4, 4, 6. Second system: Treble clef, key of D major. Staff 1 (Gr. 5) has a whole rest followed by a quarter note A5, an eighth note B5, a quarter note C#6, and a quarter note D6. Staff 2 (Gr. 3) has a whole rest. Fingering: 4, 9/11, 9, 9, 11, 11/13.

Aadd2

Badd4

First system: Treble clef, key of D major. Staff 1 (Gr. 5) has a whole rest followed by a quarter note D5, an eighth note E5, a quarter note F#5, and a quarter note G5. Staff 2 (Gr. 4) has a whole rest. Fingering: 11, 9, 9, 7, 6, 4. Second system: Treble clef, key of D major. Staff 1 (Gr. 5) has a whole rest followed by a quarter note A5, an eighth note B5, a quarter note C#6, and a quarter note D6. Staff 2 (Gr. 4) has a whole rest. Fingering: 2, 4, 9, 9, 11, 13, 12, 12, 14. Third system: Treble clef, key of D major. Staff 1 (Gr. 5) has a whole rest followed by a quarter note D5, an eighth note E5, a quarter note F#5, and a quarter note G5. Staff 2 (Gr. 4) has a whole rest. Fingering: 5, 7.

Gr. 4: w/ Riff D (2 times)
Aadd2

Badd4

First system: Treble clef, key of D major. Staff 1 (Gr. 1) has a whole rest followed by a quarter note D5, an eighth note E5, a quarter note F#5, and a quarter note G5. Staff 2 (Gr. 2) has a whole rest. Fingering: 12, 14, 9/11, 9, 9, 11. Second system: Treble clef, key of D major. Staff 1 (Gr. 1) has a whole rest followed by a quarter note A5, an eighth note B5, a quarter note C#6, and a quarter note D6. Staff 2 (Gr. 2) has a whole rest. Fingering: 9, 11, 11, 13, 12/14, 12, 12, 14.

Aadd2

Badd4

First system: Treble clef, key of D major. Staff 1 (Gr. 1) has a whole rest followed by a quarter note D5, an eighth note E5, a quarter note F#5, and a quarter note G5. Staff 2 (Gr. 2) has a whole rest. Fingering: 14, 12, 12, 12, 14, 10, 9. Second system: Treble clef, key of D major. Staff 1 (Gr. 1) has a whole rest followed by a quarter note A5, an eighth note B5, a quarter note C#6, and a quarter note D6. Staff 2 (Gr. 2) has a whole rest. Fingering: 11, 13, 19, 16, 19, 14, (19), 17, 19, 16.

F

Gtr. 5: w/ Rhy. Fig. 1 (4 times)

Gtr. 1

E

Aadd2

Badd4

Gtr. 3

*Gtrs. 2 & 4

(19) 16 14 16 12 12 14 12 14 11 13 9 11 11

16 14 16 14 14 (14) 12 11 12

(16) 9 8 9 6 8 (8) 6 4 6

*Gtr. 4 tacet for beat 1.

Aadd2 E

12 12 12 13 11 12 13 16 14 16 12 14 12 12 14

12 12 14 12 13 11 12 13 16 14 16 12 11 14 12 10 9

6 4 4 9 8 9 4/6

Gtr. 1

Badd4 Aadd2 E

Gtr. 3

Gtr. 2

Gtr. 4

divisi

12 14 14 (14) 12 11 12 14 11 12 14 10 12 9 10 11 9 11/13 9 9

11 12 10 9 11 9 8 11 9

8 $\frac{1}{2}$ (8) 6 4 6 6/6 4 5 5 4 6 5 9 9 9 11 9 11/13

Gtr. 4 tacet

Aadd2 Badd4 Aadd2 E

Gtr. 3

Gtr. 2

19 17 19 19

11/13 14 13 13 11 11 9 9 9/11 9 11 9 11/13 11 9 11/13 12 12 14 12 12

Gr. 1

Aadd2

16 14 16 12 12 14 12

Gr. 3

19 16 14 16 12 16 (16) 14 12 12 14 12 10

Gr. 2

17 16 17 14

Badd4

Aadd2

E

12 11 13 12 11 11 14 14 12 12 12 14 16 16 11/13 11 16 (16) 14 12 14 14 17 17

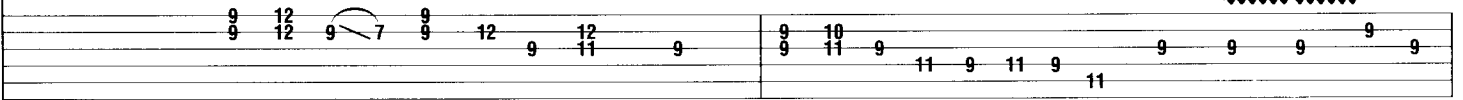
G

Gtr. 5: w/ Rhy. Fig. 1 (1 3/4 times)

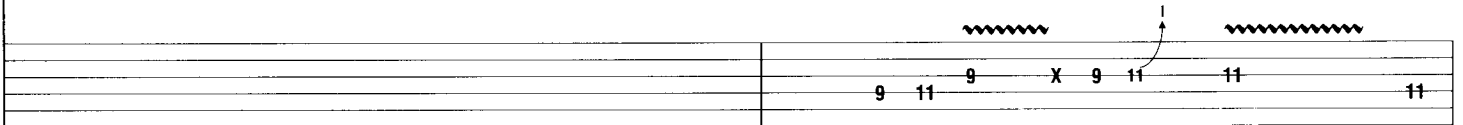
E

Aadd2

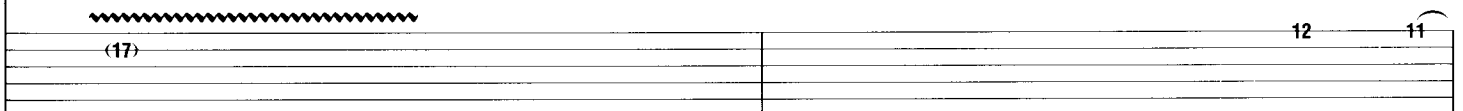
Gtr. 1



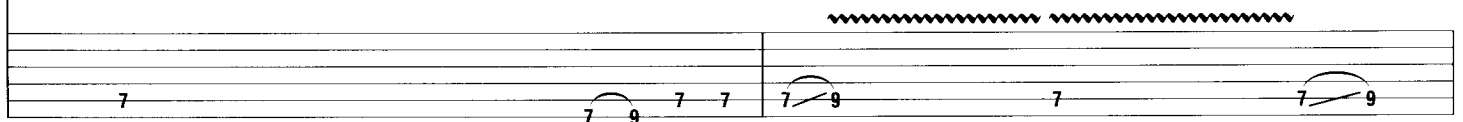
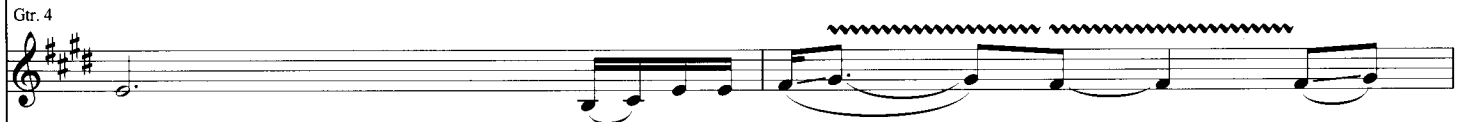
Gtr. 3



Gtr. 2



Gtr. 4



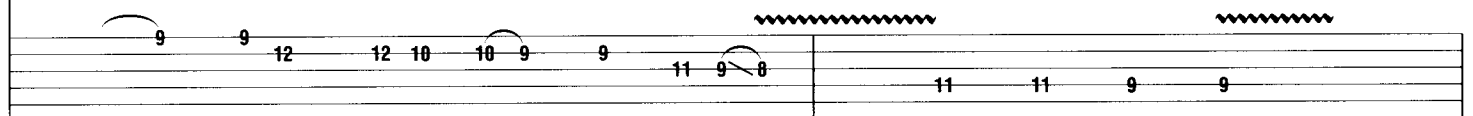
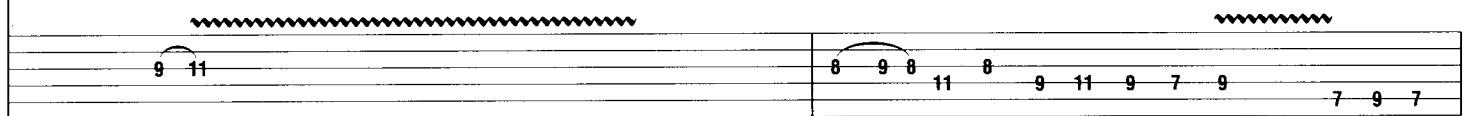
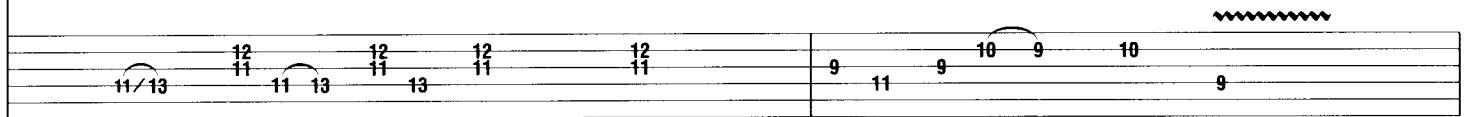
Badd4

Aadd2

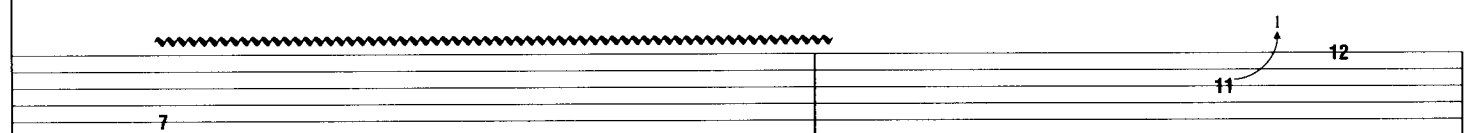
E



let ring -----|



grad. bend



let ring -----|

let ring -----|

16 16 12 9 9

16 13 9 9

9 11 11 12 12 12 12 14 12 11 9 9 11 11 12 12 7

11 9 9 11 9 9 11 13 12 12 14 12 12 14 16 16 1/2 (16) 14 12 14 14 1 14

9 9 7 5

Gtr. 5

rit.

rit.

rit.

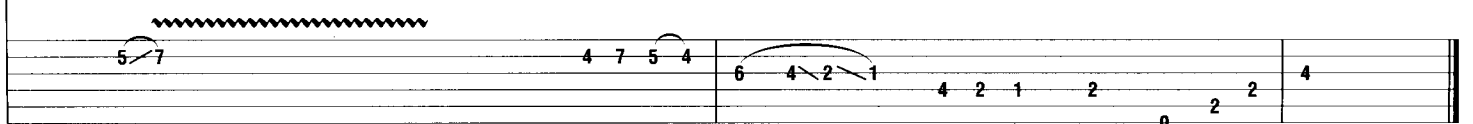
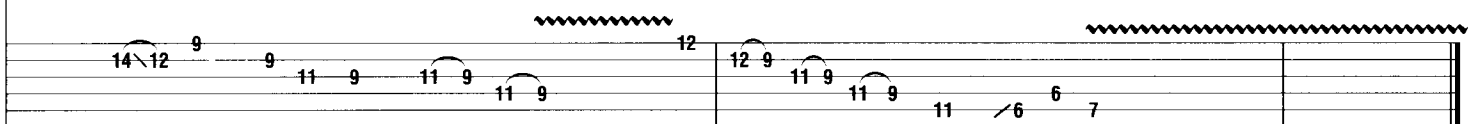
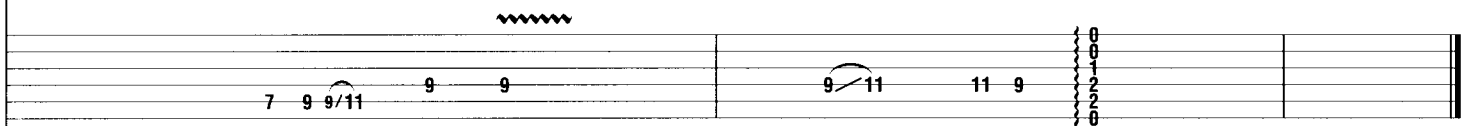
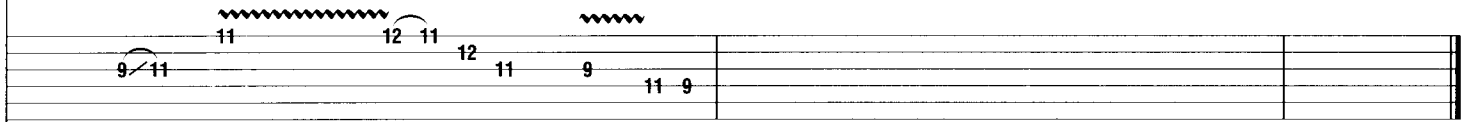
rit.

rit.

let ring -----



let ring -----



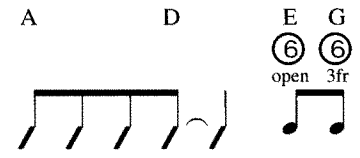
Guitar Notation Legend

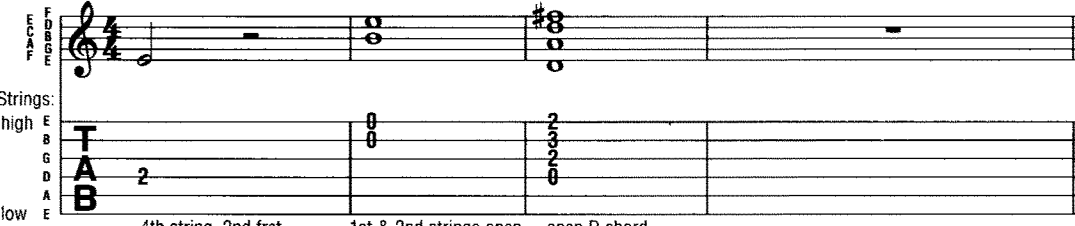
Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

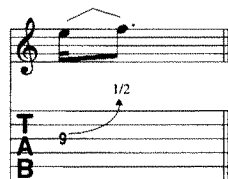
TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: 

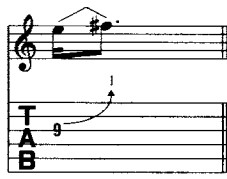
Strings: 

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

HALF-STEP BEND: Strike the note and bend up 1/2 step.



WHOLE-STEP BEND: Strike the note and bend up one step.



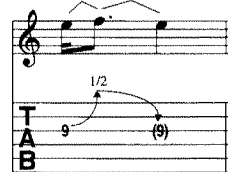
GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



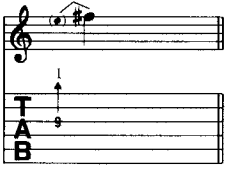
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



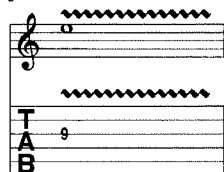
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



PRE-BEND: Bend the note as indicated, then strike it.



VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



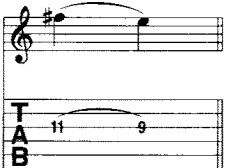
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



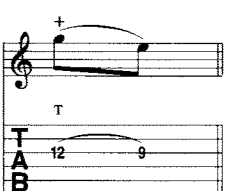
SHIFT SLIDE: Same as legato slide, except the second note is struck.



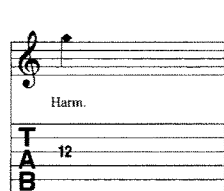
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



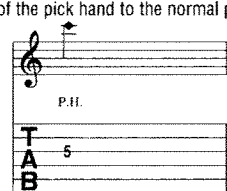
TAPPING: Hammer ("tap") the fret indicated to be sounded. Strike the first note and pull off to the note fretted by the fret hand.



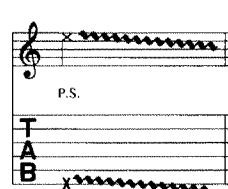
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



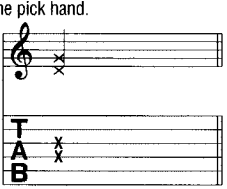
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



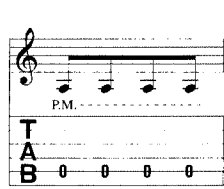
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



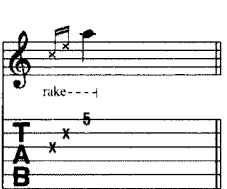
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



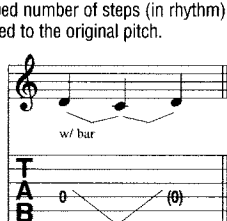
RAKE: Drag the pick across the strings indicated with a single motion.



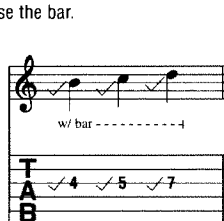
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



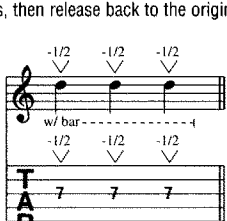
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.





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